

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 4386.

SATURDAY, NOVEMBER 18, 1911.

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## Lectures.

A CHRISTMAS COURSE OF ILLUSTRATED LECTURES.  
**ROYAL INSTITUTION OF GREAT BRITAIN,**  
ALBEMARLE STREET, PICCADILLY, W.  
P. CHAMBERLAIN MITCHELL, Esq., LL.D., D.Sc., F.R.S., will deliver a COURSE OF SIX LECTURES (adapted to a Juvenile Auditorium) on "The Childhood of Animals," commencing on THURSDAY, December 28, 1911, at 3 o'clock; to be continued on December 29; and January 2, 4, 6, 8, 1912.  
Subscription (for Non-Members) to this Course, One Guinea (Children under Sixteen, Half-a-Guinea); to all the Courses in the Season, Two Guineas. Tickets may now be obtained at the Office of the Institution.

**QUEEN'S COLLEGE AFTERNOON LECTURES,** 41 and 43, Harley Street, W.  
PUBLIC LECTURES UPON GREEK SCULPTURE AND MUSIC.  
Weinre, Nov. 22, at 3. Prof. R. H. Walthew, A.R.C.M., assisted by Mrs. Hannah Jones, A.R.A.M. & Miss H. Kam, A.R.C.M. on Ipyrak.  
FRIDAY, Nov. 24, at 3 p.m., Prof. K. J. SPALDING, M.A., on "The Women and Goddesses of Greece." (Lantern Illustrations.)  
Tickets, 3s. 6d. each, from Assistant Secretary of the College.

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By Order,  
FRED. A. EATON, Secretary.

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A. J. NAVLOR, Clerk to the Governors.  
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November 8, 1911.

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November 8, 1911.

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J. A. L. ROBSON,  
County Secretary for Higher Education.  
Shire Hall, Durham, November 2, 1911.

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## CONTENTS.

|   | PAGE    |
|---|---------|
| RUSSIA AND ITS PEOPLE .. .. .   | 617     |
| HELLENISTIC ATHENS .. .. .  | 618     |
| THE WILDS OF PATAGONIA .. .. .  | 618     |
| THE WOMEN OF THE CÉSARS .. .. .   | 619     |
| THE ENGLISH COURT IN EXILE .. .. .  | 620     |
| THE FORGED COUPON .. .. .   | 621     |
| NEW NOVELS (A Likely Story; The Secret Garden; Cross-in-Hand Farm; The Free Marriage; The Spell of the Lotus) .. .. .   | 621     |
| BOOKS FOR BOYS .. .. .  | 622     |
| BOOKS FOR GIRLS .. .. .   | 622     |
| ANIMAL STORIES .. .. .  | 622     |
| GIFT-BOOKS .. .. .  | 623     |
| GREECE AND THE EAST (Outdoor Life in Greek and Roman Poets; The Moghuls; Studies in Galilee) .. .. .  | 623-624 |
| OUR LIBRARY TABLE (The House of Teck; Tarnished Coronets; The Armies of India; Warships and their Story; Varnhagen von Ense Autographs) .. .. .   | 624-625 |
| OLD CUSTOMS DOCUMENTS; PRINTING AND READING; SWANSTON STEVENSON; SUPERFLUOUS BOOKS .. .. .  | 625-626 |
| LIST OF NEW BOOKS .. .. .   | 626     |
| LITERARY GOSSIP .. .. .   | 629     |
| SCIENCE—MATHEMATICAL LITERATURE (The Theory of Algebraic Numbers; Topics of Modern Mathematics); OUR LIBRARY TABLE (Sir John Burdon Sanderson; Old Physiology in English Literature; Technical Methods of Chemical Analysis); SOCIETIES; MEETINGS NEXT WEEK; GOSSIP .. .. .   | 630-632 |
| FINE ARTS—MR. WEDMORE ON ETCHINGS; ILLUSTRATED BOOKS; GREAT ENGRAVERS; OUR LIBRARY TABLE (Pictures in the Royal Collections; Mabuse's 'Adoration of the Magi'; Morris to Whistler; London Houses; Portraits of Dante); MR. CAYLEY ROBINSON'S WORKS; OTHER EXHIBITIONS; HISTORICAL BASIS OF THE ACTS OF PAUL AND THECLA; GOSSIP; EXHIBITIONS .. .. . | 632-636 |
| MUSIC—OPENING OF THE LONDON OPERA-HOUSE; THE RUSSIAN BALLET; MUSICAL COMPOSITION; MY MUSICAL PILGRIMAGE; GOSSIP; PERFORMANCES NEXT WEEK .. .. .   | 637-638 |
| DRAWING—GOSSIP .. .. .  | 638     |

## LITERATURE

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many Russians would, we think, claim for Pushkin precedence over either. However much Pushkin were translated, his European renown would never equal theirs. For Pushkin's merit was his absolute understanding of his own land and race, and the perfection to which he brought his own language. It was not the personality of Pushkin that limited his attainments, nor his sense of honour (or the lack of it, as Mr. Baring implies), nor yet his social frivolity; his limitation lies in the fact that Pushkin was, generally, inspired by his own soil and by the traditions of his race—that universal problems, when approached by him at all, were approached from a purely Russian standpoint. He will never appeal to foreigners who do not know Russia; he will appeal to those who do as one of the world's poets. To Russians he is the very embodiment of the Russian soul.

The most valuable part of Mr. Baring's book is undoubtedly his brief history of Russia, and it is surprising that, in so small a space, he has managed to cover so much ground. He has evidently gone to the best sources for historical information, but he offers something more than a mere compilation. He supplies an excellent résumé of the Revolutionary Movement, though, in his desire to be fair and impartial, he sometimes appears to us illogical. Every country contains a certain element of low vice, but the opinion, or support, of the rabble is never taken into consideration—first, because in any healthy country it necessarily constitutes a very small minority; secondly, because such aims and ideals as it has would naturally run counter to the aims and ideals of a contemporary State. Therefore the prominence of such elements in the Anti-Revolution, the power they acquired and the deeds they accomplished, were held to give every semblance of justice to the opinion, general in Russia, that it was organized and utilized by the reactionaries, and by no means a spontaneous movement, the genuine outcome of circumstances. But for every one who is intimate with Russia, Mr. Baring's views will be clearly defined by his attitude towards 'Landmarks'—a book which, he himself tells us, caused a great sensation. Mr. Baring may have mixed only with people who consider this book salutary and truthful, but it is too much to say that it was recognized as such "by most sensible men." It is surely one-sided, in view of the lessons of history, to claim that in revolutions leadership is everything, and it is naive to attribute the failure of the Russian Revolution to the mistakes of the *Intelligenzia*. The quotation from Hershenson is not convincing: Chekhov's heroes and heroines are by no means generally of the type described. Mr. Baring knows Russians well enough to be aware how passionately they can denounce themselves: "samobichevanie" (self-chastisement) is a much-used word. But to take Hershenson's portrait as typical is simply a libel. Such a type does exist, but, were it dominant, one would have to ask Mr. Baring the question Tolstoy asked of Zola when he wrote 'La Terre': "How can your country be what she is, if her people are

really as you describe them?" 'Landmarks' is the outcome of fatigue and discouragement; the men who wrote it, and those who sympathize with it, will never again, in the present reviewer's judgment, do active service in the cause of liberty. Those who have lived in the heart of Russia since the Revolution are of opinion that the struggle of those strenuous years has at least made the people know and appreciate their leaders. Huge mistakes were undoubtedly made, but it is futile to assert that the intellectual portion of society has been torn away from the great masses of the people, or that the people's faith in them was based on a misunderstanding.

Mr. Baring is perhaps too prone to judge the *Intelligenzia* by the surface, to take them to be what they say they are when theorizing, or indulging in "samobichevanie" round the samovar during long nights of discussion. Moreover, it is true that they have failed. As Catherine the Great remarked, "Victors are never brought to trial"; and the opposite is equally true: failures are brought to trial, and usually found guilty.

Mr. Stephen Graham has produced in 'Undiscovered Russia' a delightful description of a summer tramp in the north-eastern region of Russia, a region almost as little known to Russians as to Western Europeans. The climate is not attractive, communication is not easy, agriculture barely exists, and industrial enterprise is hardly important enough to draw many outsiders thither, so that it remains in a sense "undiscovered." But the characteristics of the people, as described by Mr. Graham, are so like those of the ordinary Great-Russian that there does not seem much to discover, so far as the inhabitants go. They are, perhaps, a trifle more illiterate and a trifle more superstitious than their fellow-countrymen, but most of the scenes of village life depicted might, with but little alteration, be described as happening in any North Russian village. The geographical conditions, which are, indeed, peculiar, are vividly presented, and the reader is made to realize the cruelty of the climate and the fatiguing effect of the night sun—followed as it is by winter days of utter darkness. The descriptions of places impress themselves on the imagination, and the incidents are excellently chosen to illustrate the life and character of the inhabitants. Mr. Graham seems to have great sympathy for the Russian people; his insight fails him, however, when he touches on the political situation, which he judges from a purely Anglo-Saxon point of view. To declare, too, that political exiles are well provided for, because he happened to find one small group which he considered well off, reminds us of Heine's traveller, who on passing through a village at dawn and seeing only one solitary being—a red-haired woman—at the village well, at once wrote in his diary: "In this village all the women have red hair."

The illustrations are excellent, and the whole book is well produced, as indeed it deserved to be.



*Hellenistic Athens: an Historical Essay.*  
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WE have read this able and learned book through not without labour, and we can hardly call it a labour of love; for the earlier part of the epoch discussed includes the notorious forty years of confusion which followed the death of Alexander the Great, and these have been the shipwreck of many an historian's reputation. The subject requires the skill and enthusiasm of a Droysen, and, strange to say, his great history of Hellenism, which covers the epoch up to 221 B.C., is never even mentioned by Prof. Ferguson; yet it is a work which, among German historians, is only equalled by Mommsen's 'Rome' in literary charm. But Prof. Ferguson is essentially a modern German scholar, and with the many high qualities of this school he also shares its limitations. When he gives us a formal bibliography of his subject, he should have qualified the opening statement of his work—that it "fills a conspicuous gap in historical literature." Not to speak of Niebuhr's luminous lectures on the period, from which earlier scholars caught the flame, the chapters on Athens in Droysen's great work are as full as can be, using all the materials then available. For its latter portion there is the very learned and careful 'History of Greece under the Romans' by Hertzberg, a book which seems unknown to this specialist in the subject. Here again a capital source of information is ignored. But then the book is old; there have been scores of monographs since published on special points; many inscriptions have been found illustrating obscure matters, so that, even after these pioneer works, there was ample material for Mr. Ferguson to arrange and discuss.

In the latter task he has shown himself highly competent. His book bristles with learned references, and we feel a conviction that in his modern equipment he is a scholar of the highest order. As is common in his school, his oracles are of Berlin—Profs. Wilamowitz and E. Meyer—great oracles indeed, but not infallible, any more than those of Delphi or Delos. Thus our author alludes to a new fragment as if it were without doubt from Theopompus, because this improbable thesis is maintained by Prof. Meyer in his edition of the fragment; and he quotes as a "happy remark" of his the statement: "that the Doric temples expressed the religion of the Greeks as accurately as the Gothic cathedrals embodied the spirit of the Middle Ages." We think we could find far more striking contrasts than likenesses in these religious monuments, but if there be an analogy, it is surely between Doric and Norman Romanesque, between Ionic and Gothic, between Corinthian and Renaissance churches. Possibly in the last case, rather than Renaissance, we might say Perpendicular, such as we see it in the Louis XIII. church of St. Eustache in Paris. But we nevertheless

agree with our author's high estimate of Prof. Meyer, and join in the appreciation of all the excellent work he has done for ancient history.

There is another book which Prof. Ferguson mentions but once, and then to disagree with it—Dr. Mahaffy's 'Greek Life and Thought' during this very period. This book, which avoids the tumult of the forty years' struggle, and treats only social and æsthetic functions, draws the life of Athens from the evidence of Menander, and consequently rates it as very poor and trivial. Prof. Ferguson thinks that such was not the real state of the case, and that after all we must remember that Menander was only a comedian, and therefore obliged to lay stress on the foibles of Attic society. That was not the opinion of the ancients, expressed in the well-known epigram: "O Menander and Life, which of you has copied the other?" But on the Professor's side it may fairly be argued that we know of solid and serious people in that Athens, especially philosophers—Epicurus, Zeno, and others—whom the New Comedy no more portrays than our genteel comedy does the bishops and archbishops of the Churches. The question, therefore, certainly has two sides, and we think Prof. Ferguson should have supplied the evidence as well against as for his view. The fatal defect of all this history is that the serious men in it are to us mere names. What do we know of Arcesilaus, of Chrysippus, or the rest, beyond a very poor and second-hand account of their philosophical opinions? We should be almost as badly off concerning the politicians were it not for the inestimable Plutarch, who puts life into every character he touches, and thus supplies more human history than all the scrappy information we can gather from coins and inscriptions.

The chapters in the book before us on the 'Life and Thought' of the period are far the most interesting, but the author is hardly to be called a literary artist; he has too many references to what went before and what follows after; and so these oases in the deserts of Hellenistic wars and alliances are not so green and refreshing as they might be. Naturally he has to tell us of many things outside Athens, and of these the most interesting is the history of Delos during the period, which affords him materials for his best chapter. Recent excavations by the French School of Athens have supplied a rich crop of inscriptions, and, moreover, recovered for us some of the houses, which are remarkable for their likenesses and contrasts to the houses of Pompeii. On the war of Mithridates against Rome, in which Athens was between hammer and anvil, the author has not much new to say, but whatever has appeared since M. Th. Reinach's great monograph on the king he has utilized with every care.

Sometimes his form of expression implies a want of close appreciation of the habits of the time. He talks of the streets and

"squares" of Athens, as if the latter, as distinct from open places, had been used for Athenian residences. He speaks of a portrait statue of a lady, set up in the court of her house at Delos, "disclosing to the passers-by her physical and spiritual individuality." Surely in no case was the court of a Greek or Roman house open to the street, or to the gaze of any passer-by. His logic is also sometimes questionable, but this arises probably from the fullness of his information, which his actual words fail to express.

We said above that we can hardly call him a literary artist, and the more we read him, the more we find this judgment justified, nor do we base it on his use of queer words so much as on the form of his writing. "No less than Demochares pled for the defendant" is surely very ugly. Split infinitives are common; *to locate* is used with its modern impropriety; we even find *to donate* showing its face in these pages. Are not such things unworthy of this really solid and valuable book? If we wanted a lesson how vital is style to the survival of any human memories, we might find it in this very instance. There still existed at Athens two great things: fine sculpture and high philosophy. But because prose and poetry were decadent, all these splendours, along with the public affairs of Athens, have passed out of the minds of men, and have to be resuscitated by the erudition of minute scholars. The decadence of literary style is, however, only too sure an indication that in other respects Athens herself was decadent, and, though she became the university of the Roman Empire, she no more led public opinion than did Oxford at the time when a clever foreigner described her as the widow of sound learning.

*The Wilds of Patagonia.* By Carl Skottsberg. (Arnold.)

DR. CARL SKOTTSBERG is a young man of abounding energy. The Swedish South Polar Expedition of 1901-3 only whetted his appetite for hardships, and he had no sooner returned than he began to think how much more remained to be done. He concerted measures with his geological friends Drs. Quensel and Halle, and the result was the Swedish "Magellanic" Expedition of 1907-9, of which this volume gives a popular account. A great part of the interior of Patagonia was still unexplored, and the aim of the three young Swedes was to make a geological survey of the country south of the 41st degree and to study various scientific problems, such as the changes of the land after the glacial age, the nature and formation of the Patagonian channels, and the influence of geology and plant-geography on the landscape. The results of their observations are naturally reserved for scientific journals and transactions, and the maps in this volume alone represent such researches. The rest is a record of travel.



The worst of this kind of writing is that it is hybrid. It does not produce a good book of travel, pure and simple, for the man of science is too intent upon strata or species to find time for human interests. On the other hand, placing Latin names of plants and beasts in italics between parentheses does not make a work of science. A single chapter giving an abstract of the chief scientific results would have been more instructive than a stray reference to Dr. Halle's discovery of later geological data than had been suspected, or the evidence for primeval forests in the Falklands. Moreover, Dr. Skottsberg is always in a hurry. He races over Patagonia, stumbles recklessly along *barrancas*, slides down precipices, extricates horses from bogs twenty-seven times in eight hours, struggles with surf, gets soaked through day and night, and never seems to rest at all. In the course of nearly two years he must have occasionally sat down, apart from the hasty meals of which we hear too much, but the general impression is one of *perpetuum mobile*, a veritable Heraclitean state of flux. The author's style is only too faithfully tuned to his restlessness. It is *staccato*: nay, more, *pizzicato*. No form of writing can be more exhausting to the reader than jerky sentences in the historic present. Dr. Skottsberg's English is otherwise excellent, in spite of a regrettable affection for the verb "to start"—a verb, nevertheless, remarkably appropriate to his own mode of progression and his frequent use of marks of admiration. His book abounds in information; it is full of vivid impressions of scenery, for which he has a true romantic love; and it is crammed with hairbreadth escapes and all kinds of disagreeable experiences, culinary and meteorological: but it is written at such a breathless rate that one gasps.

Nevertheless, a reader of sound wind and limb who perseveres to the end will find no little matter of solid interest in these flying pages. If he knows his 'Voyage of the Beagle,' he will appreciate how far Dr. Skottsberg and his colleagues penetrated beyond Darwin's steps, and how much they must have added to the discoveries of that famous voyage. We were specially struck by the description of the dreary scenery of the Falkland Islands, treeless, almost flowerless, a stretch of plains, brooks, bogs, and ponds. Or take this "impression" of Patagonia:

"In Patagonia Death seems to reign. The Channels are so silent; most of the sea-birds... have disappeared; so have the porpoises which play merrily round the bows; only some kelp-geese, ducks, and patavapores are still to be seen. But the forest is magnificent, in spite of the utter silence prevailing there.... To one thing the botanist has to accustom himself: to return every day as soaked as is the forest itself."

The rainfall in Chiloe often exceeds 100 inches in the year. Forests and drenching rain were the principal features. Yet it is amazing how rapidly the development of Patagonia has proceeded in spite of the climatic drawbacks. Punta Arenas has now 12,000 inhabitants of every nation

in Europe and America, and sheep farms, often under the vigorous management of the ubiquitous Scot, are prospering in most parts (in spite of gross injustices in the land tenure). In one farm the travellers encountered the remarkable figure of "the Amazon of Patagonia," in hair and dress like a man's, pipe in mouth, yet "an educated, intelligent English lady of a very good family, highly interesting and genial.... with a romance as romantic as any." The reverse side of the rapid progress of colonization is the sure and steady extinction of the Indians. Dr. Skottsberg records more than once that he was "still hoping to meet Indians," but all he found as a rule was their abandoned huts. When at last he did meet them, he made friends by means of his interpreter "Emilia" (to use her Mission name), and is able to give an exceedingly interesting description of the appearance and habits of a dying race. His Lutheran associations perhaps make him unduly prejudiced against the Roman Catholic Missions, but there was no mistaking the meaning of Emilia's strenuous assurances to the anxious natives that the explorers were not "Cristianos malos"—a class with which her Mission experience had made her familiar. Dr. Skottsberg noticed the curious prevalence of half-breeds at the Mission station on Dawson Island, and believes that the life of the pure Indian is incompatible with the "civilization" there offered him:—

"It is the old story: the natives are subdued or won over, put into clothes, forced to live in houses, and turned into labourers; in some cases perhaps their life gets easier, but with the kind of civilization imposed on them, absurd and more than shallow, there follow diseases and a misery unknown before. What the naked Indians can stand is too much for Indians in European clothes; they pine away and die 'in the true faith.' ... We seem to think more of remarkable animals than of human races. Could we not at least refrain from directly preventing the continued existence of interesting forms of *Homo sapiens*?"

It is true their life is dismal enough, and the struggle of the natives for bare existence sufficiently acute, in their natural state. The mortality among the children must be great, for there are seldom more than two or three in a family, and their growing up at all is a supreme test of the survival of the fittest. They seldom reach old age. But this is no reason for accelerating their extinction by means of forcible "civilization." Indians, however, are not the only products in danger of extermination. There are threats of cutting down the forests of "scientifically irreplaceable," though otherwise worthless, endemic trees on the island of Juan Fernandez—an island of exceptional interest, not only for Robinson Crusoe's sake, but also on account of the flora: in short, "an ideal place for a biological station." We hope Dr. Skottsberg's protest comes in time.

The index might be improved. The spelling in the maps is not always that of the text, nor are they sufficiently distinct to afford a ready guide to the author's meteoric career.

*The Women of the Cæsars.* By Guglielmo Ferrero. (Fisher Unwin.)

THERE is no period in ancient history of more entrancing interest than the century that saw the rise of the Roman Empire, and the galaxy of eminent men and women who led the world during the change. If none of them, except Julius Cæsar, was a genius of the first order, many of them were able administrators, competent generals, ready speakers, far-seeing statesmen. The most stupid of the line, the Emperor Claudius, was a man of high education and not a little political insight. If his will had been as strong as his intellect, he would have been among the best of the series. The visitor to the Lateran cannot but be struck with the gallery of portraits of the Julian and Claudian grandees. From Augustus to Nero—who first shows a degenerating type—each seems finer than the last; and the ladies are models of dignity, so that, when he comes to read the scandals about these peerless emperors and empresses in Tacitus or Suetonius, he begins to ask himself, Is it the historian or the artist who has told lies? For surely it is impossible that such calmness and dignity could be sullied by vulgar or odious vice.

In the book before us the portraits, busts, and statues are well reproduced, the historians reviewed and discussed with freshness and not without insight. Signor Ferrero has expounded how the two great forces—that of the conservative aristocratic old Roman republic, and that of the new Hellenistic semi-Oriental empire, with its brilliancy and its luxuries, with its deified kings and queens, and its military despotism—how these two were at bay; and how this great world-conflict lasted from Julius Cæsar to Nero, when the old Roman policy was finally overthrown in the murder of the younger Agrippina by her abominable son. But this monster was only the ultimate term in a series of Hellenistic emperors and princesses. Indeed, all but Tiberius had imbibed the poison of the East—Cæsar with his Cleopatra, and Antony with Cæsar's dreams of an Eastern Empire almost realized; and then Augustus—imitating, with all his conservatism, many features in Alexander the Great's policy, occupying the place of a Hellenistic monarch, like the Attalids, and ruling over the state with all its republican forms intact. Tiberius was, after all, the only Roman who fully appreciated the danger. Caligula, as our author shows, strove with mad haste to adopt the most un-Roman of all Ptolemaic and Seleucid usages—the marriage of brother and sister. So Claudius also was a Hellenist; and Nero, when he broke loose from his able mother, and the safeguards with which she had fenced him round, was the travesty—and a hideous travesty—of the dancing Antiochus or the piping Ptolemy.

Signor Ferrero's standpoint in this volume is to regard the history from the side of the women who ruled, or helped to rule, Imperial Rome during the transition,

and if he often breaks away from them into general history, this was necessary, and helps to make his book the more interesting. His spelling betrays an American flavour, and we naturally infer that the book came out of lectures delivered in the United States. But that is of little matter. What we do desiderate is, in the first place, an index, and in the second, a table of the Cæsars, with their wives and children, from Julius to Nero. To any reader not perfectly intimate with this period the recurrence of Drusus, Germanicus, Claudius, &c., is very puzzling, and perhaps the simplest and most practical plan would be to print Drusus' or Agrippina<sup>2</sup> whenever such names occur. Otherwise, the family tree is absolutely required.

The author's previous volumes on the Roman Republic, reviewed in these columns ('The Greatness and Decline of Rome,' Vols. I.-II., June 15, 1907; Vols. III.-IV., Jan. 9, 1909; Vol. V., April 17, 1909), have already acquainted our readers with the general features of his work. He has made a sudden success as a lively and original writer. He often treats his subject in an almost journalistic manner, and gives free play to his imagination in interpreting his facts. This is all to his credit—a vivid imagination is just as necessary to an historian as patient research. But the reader must be on his guard, as, for instance, when Signor Ferrero speaks of a youth of 27 as of course too young to be a great sovereign, and a man of under 60 as broken down with old age. His chosen business here is, as we have seen, to paint the great ladies who come upon the scene. For this task he is more eminently suited than for general history. Without condescending to supply chapter and verse, he has all the texts at his fingers' ends, and interprets many puzzling scraps of information with great ingenuity. The amazing story in Tacitus of the reigning empress Messalina going through the formal ceremony of marriage with one of her paramours has already been explained in older histories as an affair of superstition—not concealed from the Emperor, and tolerated by him to avoid some ugly prophecy of overthrow. But the lady meant to turn the farce into a reality, and this the Emperor's freedmen discovered, and frightened him into vengeance. Amid the lurid splendours of the 'Annals,' the other astounding narrative is the murder by Nero of his mother Agrippina. This story our author takes as literally true. We wish that he had imagined some subtle reasons for detracting from this crime also, and, moreover, that he had in both cases supplied a literal translation of those immortal pages. The sudden omen of the storm blowing in from Ostia; the silent panorama of the coasts round Baia, which refused to change their aspect amid the accommodating smiles of human flattery; the moaning of the hills and of the sea—why not bring these before his modern hearers, and let them taste the splendours of Roman eloquence? Yet we hasten to add that

his interpretation of the acts of Agrippina—her marriage with the unattractive and elderly Claudius, her treatment of her son and her stepson, her vigorous efforts to save the dynasty (for it was really such) and the Rome that she loved from destruction—is set before us in these pages with great insight and deep sympathy. The picture of Livia, the wife of Augustus, who lived to a great age, respected by all parties in the Court and in the State, is perhaps almost as attractive. Her life is all the more remarkable because her hasty marriage with Augustus occurred in circumstances which promised no noble future. She was divorced from her husband, and remarried three months before the birth of his child; yet the woman who for State reasons submitted to such treatment turned out a perfect wife and mother, a power beside the throne, a model to all the nobility. There were other princesses who lived pure lives without any such unpromising preamble: Octavia the sister of Augustus, and her daughter Antonia; but they never attained the supreme position of Livia and the younger Agrippina.

On the Hellenistic side the fairest figure is the younger Germanicus, whose visit to Egypt assumes greater importance in this book as the expression of a growing imperial fashion. Signor Ferrero might have quoted in this connexion the recent papyrus which preserves two Greek minutes or orders issued by this amiable prince. The first directs that the natives shall not be taxed or subjected to vexation by the officials who provided for the expenses and appointments of his tour. The second requests the Egyptians to desist from piling upon him honours and titles which properly belong to his parents. He adds that such official flattery will prevent him from revisiting the country.

We spoke above of the excellence of the imperial portraits presented in this book. They are indispensable to a proper appreciation of the Julian and Claudian grandees. The other illustrations, imaginary compositions of classical scenes and uses, we regard as a blemish to the volume.

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*The English Court in Exile: James II. at Saint-Germain.* By Edwin and Marion Sharpe Grew. (Mills & Boon.)

THERE is, we imagine, no prominent figure in English history of whom the ordinary reader is naturally less anxious to hear further than James II. We question, indeed, whether Mr. and Mrs. Grew themselves, now that they have completed this excellent book, will ever wish to talk of so tiresome a person again. He was so foolish and so dull. The "glorious young Prince" of the days when he was a dashing subaltern with Turenne—the man of middle age who, although even then he had lost spring and initiative, displayed a fine if phlegmatic indifference to danger in one of the most desperate sea-fights in history—

had, when our authors take up his fortunes, become, as a result of a life of continual debauchery, a timid, petulant, superstitious, and incompetent creature, "retaining of his powers only a sort of childish cunning." It will, we hope, be some satisfaction to the authors to know that in their minutely detailed account of the King's exile—from the "squalid flight" from England to his death—there was found, for one reader at least, not a single uninteresting page.

By a careful study of all available contemporary sources, Mr. and Mrs. Grew have triumphed over the fact that "not only the mortal remains of James and Mary of Modena, and the places associated with them, but nearly all the most treasured archives of their House, memoirs, correspondence, state-papers, and family records, have been obliterated." Enough, however, remained to enable them to illustrate fully and satisfactorily their judgment upon James—his piety—the piety which, as "Madame" said, "makes people outrageously stupid"—his senile maunderings, his self-righteousness and self-humiliation, his petulant assumption of dignity, the innumerable weaknesses which made him the object, first of disappointment, and then of ridicule among the courtiers of Versailles, and—to quote "Madame" again—proved him to be "the silliest man I have ever seen in my life." "A child of seven," she continues, "would not make such crass mistakes as he does."

If all this is strikingly displayed, so is its contrast with the purity, the dignity, the superb patience of Mary, whose wifely loyalty and support James had done nothing throughout their married life to earn; and also with the unflinching generosity of Louis XIV. to his pensioners—a generosity and a courtesy which, strengthened by his admiration for Mary, resisted all inducements and threats, and remained as bright and deliberate when James was nothing but an embarrassment as when he was, or seemed to be, a useful pawn in a great game. There is no finer page in the records of hospitality than that which recounts the splendid imprudence of the promise, with which Louis soothed the death-bed of James, to acknowledge his son. Equally vivid is the picture of the French Court, the frivolity and licence, the frenzied gambling, the minutiae of etiquette, the incessant struggle for precedence, the bickerings and jealousies, and the recklessness of expenditure which was leading the country fast to financial ruin.

It is not only with those who played the title-roles that we become familiar in these pages. There is a complete gallery of thumbnail sketches of the smaller actors. We can only regret that the temptation to quote is so great that—in a notice of this kind—entire abstinence is the sole resource. There is "Madame," the breezy, fearless, witty, and sharp-tongued German—in the Court, but never of it—who boxed the Dauphin's ears before the assembled courtiers, and of whose inimitable letters, reviewed in *The Athenæum* some years ago, we could wish for far more than Mr. and Mrs. Grew have given us;



there are Lauzun, "one of the smallest men in mind as well as body that God ever made"; Tyrconnel, the genuinely Irish adventurer; Madame de Maintenon, the Dauphin, D'Avaux, Louvois, Melfort, John Caryll (Mary's correspondence with her secretary might well be included in an anthology of Letters), James and John Drummond, and many others.

The authors are equally successful with places. The descriptions of Saint Germain and Marly; of Chaillot, where Mary, "a nun by nature and inclination," whose heart "was not made for a kingdom," sought and found peace in the companionship of its Superior, La Mère Claire Angélique de Beauvais, and its gentle inmates; of La Trappe, where James, whose religion was "a craven and a fearful thing," did his penances—all these are admirable.

Where all is so good it is difficult to discriminate; but we are disposed to think that the account of the hopeless misery of the Irish campaign will be first in the judgment of most readers. The poverty of the country, when, in Tyrconnel's words, "there was not a farthing of silver or gold to be seen," and when brass and pewter were coined as money, with a forced currency, even to hanging for refusal—the brass being "the worst kind of brass; old guns and the refuse of metal were melted down to make it, so that 3d. or 4d. worth of metal made 10l.," the morne desolation of the land; the helpless incapacity of James, the despair of D'Avaux, the want of all discipline or thought of discipline in the army, the quarrels of French and Irish, the shameless debauchery of Dublin; even the weather, when for weeks the whole country was "sheeted in rain" and the land was a morass: all these are finely and convincingly described.

We had, as we have said, no idea that so good a book could be written upon such a story. Its excellence is secured by intimate knowledge, the use of well-chosen detail, and fearlessness in criticism, and, not least, by a style graphic, lively, and straightforward, void of ornateness or strain.

*The Forged Coupon.* By Tolstoy. (Nelson & Sons.)

THIS is a collection of stories and plays taken from Tolstoy's posthumous works. The earliest, the play called 'The Man who was Dead,' dates from 1900, and has, we may add, been translated by Mr. John Pollock and Miss Vengerova. Of this Dr. Hagberg Wright, who edits the book, tells in his Introduction a pleasing anecdote. Its theme is that of Enoch Arden, the second marriage of a wife who mistakenly believes her first husband to be dead. Tolstoy, having nearly finished the play, submitted it to the judgment of his friends, who were deeply impressed by it. Soon after a young man came to see him, asking for a private interview. He told Tolstoy that the story of the

play was that of his own mother, and implored him not to have it published. Tolstoy—already doubtful whether it was a subject which he ought to have treated—complied; and the play was left unfinished. This spirit runs through the whole book: Art, one feels, counts for nothing, literary workmanship for nothing; yet, as ever, the force of Tolstoy's genius and its dexterity in detail appear from that very fact both the more free and vital in themselves, and the more impressive to the reader. 'The Forged Coupon'—which takes up about a third of the volume—shows how evil, first set going by the stupid venting of a trifling resentment on an innocent boy, spreads and spreads, till it involves many lives in various tragedy. Its course is partly broken—in Tolstoy's usual way—by the one person who has the strength not to resist it. 'After the Dance' is, psychologically, the most distinct and unusual of the stories.

The translations read well, but we notice that Dr. Wright disclaims responsibility for them.

#### NEW NOVELS.

*A Likely Story.* By William de Morgan. (Heinemann.)

THIS is Mr. de Morgan's sixth novel. The fifth was not Early Victorian, and 'An Apology in Confidence,' occupying some nine pages of small print, is added at the end of this volume, dilating on the author's departure from his customary period. American reviewers, his deference to his large public, and the advantages of 'A Likely Story,' one of which is that it contains less than 100,000 words. Here, at any rate, the suburbs are depicted and "the earliest Victorian aunt" the author has made. A foolish quarrel between a husband and wife and a love-affair delayed by the Boer War are combined with a story of the Italian Cinquecento, due to an old manuscript and a picture which can talk.

The Italian part of the book is excellent narrative. The rest of the story is pretty, and commended by happy touches of observation and feeling, but to get to it one has to wade through an enormous and irritating amount of impertinent matter—talk, in fact, at random on all sorts of subjects, and explanations and conclusions concerning the characters which intelligent readers are now expected to make for themselves. Here is a typical sentence:—

"Nothing of all this has any application in this story, unless it attaches to the fact that Mr. Aiken found some consolation in the company of his friends, while his wife found none in that of her acquaintances."

The big public, we gather, likes this sort of thing, and there is no more to be said. Presumably, it likes also Mr. de Morgan's novel experiments in language.

*The Secret Garden.* By Frances Hodgson Burnett. (Heinemann.)

BEGINNING in a cholera-smitten compound in India, this story is transferred to an ancient mansion on a Yorkshire moor. Here two little cousins, both unamiable and sophisticated children, fall under the wholesome influences of bracing air and outdoor life, and in the company of certain honest rustics presently attain to health and happiness, to say nothing of regenerated manners. There is a good deal of graceful descriptive writing, which is centred in a forsaken garden, while the author's familiarity with the Yorkshire dialect is amply demonstrated. Mr. Charles Robinson provides eight charming full-page illustrations.

*Cross-in-Hand Farm.* By Viola Meynell. (Herbert & Daniel.)

THE situations and the characters of 'Cross-in-Hand Farm' are true to reality; the landscapes and interiors are prettily touched in, and the two girls well drawn. Jane indeed, a study in half-tints, delicate, transparent, most engagingly commonplace, is both new and delightful; a touch more or less would have spoilt her. But even of Jane there is a little too much. The author has a dangerous disposition to tell her readers everything. She might retrench her matter and accelerate her pace with advantage. Even as it stands, however, the book makes pleasant enough reading; and the little passage that records the efforts of Jane to make conversation in a seaside boarding-house shows how much is gained by being succinct.

*The Free Marriage.* By J. Keighley Snowden. (Stanley Paul & Co.)

THE union in question is an affair based on a theory of perfect equality and individual freedom, but differs in reality little from the good, old-fashioned marriages of our forefathers. So Margery and Dick Jerrold found it in the end, when the reconciliation came with the former's admission: "I think we haven't been living enough for one another." The story is well written, and effective in its character-drawing. It contains, too, a convincing picture of the methods of modern journalism. Our copy gives us pp. 281-96 twice over, and omits pp. 249-64.

*The Spell of the Lotus.* By D. H. Dennis. (John Long.)

WHILE one would hesitate to condemn Mr. Dennis's story as thin, it will chiefly be read—and read with pleasure—as a description of Japan, its scenery, religion, and customs. From Fuji-yama and the temples of Buddha to the 'rikisha boy and the food, everything is deftly described. The story is concerned with the rival loves, English and Japanese, of the hero, and ends with a war between the two countries.



## BOOKS FOR BOYS.

As a Christmas present for a boy *The Great Duke*, by W. H. Fitchett, 2 vols. (Smith & Elder), should win wide acceptance. Its author has not much that is new to say about Wellington, but he writes with his usual eloquence, and his enthusiasm is contagious. He describes battles with a sure touch, and has an eye for a telling anecdote. For the Waterloo campaign he depends a good deal on Houssaye, and therein he shows discrimination. Dr. Fitchett stops short at the end of his hero's military career, and leaves Wellington the diplomatist and Prime Minister alone. This, we cannot help thinking, is rather a pity, because, whatever faults the Duke may have committed, no man of his generation had a stronger or clearer ideal of civil duty. It may be that he never understood the party game, but he did not shrink from responsibility, either when surrendering to O'Connell or when preparing to receive the Chartists. A boy might learn much from a discriminating account of the Duke's life during the long and honourable years that followed 1815.

Mr. John Buchan gives us in *Sir Walter Raleigh* (Nelson) an acceptable account of the leading events in the life of that great man, from the mouth of real or imaginary eyewitnesses. His prophetic regard of the New World is emphasized, and the reproductions in colour of two well-known pictures, with the illustrations by Mr. Walter Gifford, catch the Elizabethan atmosphere. The poetical quotations are appropriate, but why was not that from Lovelace's 'Althea' correctly printed?

The same writer in *Prester John* (same publishers) describes the adventures of a Fifeshire lad who finds himself involved in a most realistic conflict with insurgent Kaffirs. "Prester John" is in this case a civilized (clerical) Zulu, and leader of the Ethiopian movement. He is the possessor of an amulet derived from Abyssinia which last belonged to Chaka, in virtue of which he imposes his rule upon his followers. His relations with David Crawford, whose numerous journeys to the native strongholds must be traced on the imaginative map, are exciting and suggestive. Mr. Buchan writes elaborately and effectively in the Stevensonian vein.

*The Hero of Panama*, by Capt. F. S. Brereton (Blackie), is likely to interest the many boys who have a turn for mechanics and machinery. The American hero is left an orphan with a sister to support, and his bravery in a shipwreck leads to his appointment on the Canal works. Some piratical "Dagos" and natives of the swamps afford plenty of trouble.

*Under the Chinese Dragon* (same publishers and author) brings us to the Far East. Pirates, wolves, and famine-stricken natives on the warpath diversify the life of a party of antiquarian explorers. The more interesting of the "Professor's" youthful followers is tracked by murderers instigated from England by a "wicked uncle," but all ends triumphantly.

Another Chinese story, *The Flying Boat*, by Herbert Strang (Henry Frowde and Hodder & Stoughton), is quite up to date—perhaps too much so in the school slang, which seems American. The two friends round whom the story flows are possessed

of a hydro-aeroplane, in which they do wondrous things on the Yang-tse-kiang during a revolt in China. There is a good deal of fighting, with strange perils in swamps from piratical sampans.

*Kit of the Carabineers*, by D. H. Parry (same publishers), is a tale of Marlborough's wars. The writer has evidently studied regimental history, and is learned on uniforms. The description of Blenheim is good, and Marlborough is credited with more loyalty to William than one expects. The Royals' present title is not the Lowthian Regiment. Kit is a most inspiring fighter.

## BOOKS FOR GIRLS.

*A Schoolgirl of Moscow*, by May Baldwin (Chambers), is considerably above the average of juvenile literature. It deals with the experiences of an English girl at a Russian *Gymnase*; and her teachers and schoolfellows, their home life, and their social and religious customs, with an effective glimpse of the political background, are described in a spirit of intelligent sympathy.

Two Australians in their middle teens are the heroines of *The Ferry House Girls*, by Bessie Marchant (Blackie), and their conduct is throughout such as to inspire us with a high opinion of the Colonial girl. Cooking, scrubbing, dressmaking, and rough-riding are all matters of course to these accomplished young ladies, whose courage and shrewdness in outwitting a gang of highwaymen make a spirited story.

*The New Girl at St. Chad's*, by Angela Brazil (same publishers), describes in pleasant and interesting fashion the routine of an ultra-modern girls' school, a few adventures, which are not of a dangerously thrilling nature, being thrown in by way of extra seasoning.

*That Troublesome Dog*, by Raymond Jacobsen (Chambers), scarcely shows the author at her best, but contains some sufficiently lively scenes in which the three principal actors are a boy, a girl, and a dog.

*Queen Mab's Daughters*, from the French of Jérôme Doucet (Frowde and Hodder & Stoughton), is a collection of fairy tales which show no special originality, but are likely enough to appeal to youthful readers. The translation is well done, and the pictures by Henry Morin are quaintly attractive.

In *The Children of Nugentstown*, by Dorothea Townshend (Nutt), leprechauns and changelings are blended in a rather incongruous manner with the ordinary life of our own time. There are some pretty episodes, with which the dainty illustrations of Ruth Cobb are well in keeping.

*The Queen's Story Book*, edited by Sir George Laurence Gomme, illustrated by John W. Campbell and W. H. Robinson (Constable), is not announced as a new edition, though first published in 1898. It consists of passages from Scott, Lytton, Thackeray, Disraeli, and other novelists of less eminence, relating to the reigns of successive English sovereigns—a plausible scheme, though one not altogether exempt from the reproach of "scrappiness."

## ANIMAL STORIES.

In *More Kindred of the Wild* (Ward, Lock & Co.) Mr. Charles G. D. Roberts makes a perfectly safe appeal to the many readers who know and admire his previous work. His stories of the lives of wild creatures in North America make most entertaining reading, and are sufficiently true to convey some really useful teaching on natural history. One can hardly conceive of any boy or girl who would not enjoy this book, and that cannot often be said of books which, in addition to telling a story, convey instruction in a useful branch of knowledge. The objection that Mr. Roberts probably endows his animal heroes and heroines with a good deal more subtlety of mind than they really possess, seems to us beside the mark. The fact undoubtedly lends more interest to his sketches.

In the things that matter his descriptions are faithful, and clearly based upon accurate observation. He may make a lynx or a weasel think as such creatures probably cannot think. But the things he makes them do, the experiences they pass through in his tales, are all perfectly credible and in keeping with the facts of North American forest life. Such work, based upon observation as genuine and close as Mr. Roberts's, seems to us thoroughly desirable, as it certainly will be welcome to young people in this country, and to many of their elders.

Mr. Charles Livingston Bull is another author (and artist) who has found a mine of profitable material in the wild life of North America; but in his latest book—*Under the Roof of the Jungle* (Duckworth & Co.)—he has forsaken this field for the tropical jungles of British Guiana, moved thereto, one gathers, by perusal of a century-old volume by Charles Waterton:—

"I went to Demerara well-equipped with sketch-books and colour-box, and wandered through the jungle, the splendid, colourful, weird, living jungle. I sailed far up and down the great rivers.... I watched silently by the hour at the foot of a great cashew tree.... I climbed up among the tangle of lianas and vines and rootlets into the very 'roof of the jungle.'"

The result, in the shape of an admirably illustrated volume, is in some respects excellent. But, despite his patient watchings and waitings, and, we doubt not, much stoical endurance of stings and bites and other discomforts, the author has naturally not learnt as yet to know the life of the jungle so thoroughly as, one gathers, he knows that of the northern wilds. And so it follows that his new stories are lacking in the sustained interest which characterized those he told us before. They give in most generous measure the record of his careful observation, and the pictures are excellent. But the book would have been better, we think, if its author had laid aside the conventions of fiction, and frankly described what he saw, without any attempt at story-telling. The determination to present narrative at all costs has introduced a sameness into the fourteen sketches in the volume. Also, it may have involved the sacrifice of some descriptive matter. The jaguar story, for example, has some twenty-one pages of letterpress, and includes almost as many "kills." For successful story-writing, as distinguished from descriptive writing pure and simple, something more is required than careful observation of the chosen field. That something more, in the shape of knowledge, Mr. Bull possesses where North American forest life is concerned, as he

has already proved. It is absent from his British Guiana book, which, however, is a likeable volume.

By this time we are all familiar with the "Kearton" photographs of living animals which have been a feature of latter-day natural history. *The Adventures of Jack Rabbit*, by Richard Kearton (Cassell), is a vehicle for the production of many pictures from wild life which will be as acceptable as their predecessors. The illustrations are in perfect harmony with the text, and elucidate it at every point, being the result of extraordinary pains and tact. The narrative is put into the mouth of Father Rabbit, who thus instructs his children in the dangers and delights of the fields and woods. It is the work of one who knows all about the subject, and is also a kindly lover of nature. We rather fancy that the father of the boy Jack, who used to whistle up the burrows in order to attract the bunnies out and so obtain snapshots, must have had his prototype in Mr. Kearton. The facts here narrated are all the result of careful observation, and Mr. Kearton, in his introduction, declares that most of the animals pictured in these pages were evoked from their holes by artifice. A reading of this book should help to instil in children a love of nature and a consideration for wild creatures.

#### GIFT-BOOKS.

WHAT to give the children in the way of Christmas books becomes increasingly difficult to decide each year. Some children prefer verse, some prose, but they all, without exception, love pictures. Therefore it is to the pictures we must look first, and in *Blackie's Christmas Annual*, an old-established favourite, these will be found both in abundance and variety, with plenty of prose and verse to suit. If animals are their special delight, the children can spend a pleasant day on *Frolic Farm* (Chambers), the inhabitants of which do all sorts of amusing things; or they can go to school at *Dr. Owl's Academy* (Blackie), where are to be found the strangest pupils ever seen. Old fairy tales are served up in new guise in Messrs. Blackie's *Popular Fairy Tales* and *Red Picture Book*, while from the same publishers comes *My Book about the Empire*, which tells in simple language much that a child should know about England's overseas dominions. To younger children *The Jolly Book* (Nelson) offers a feast of picture and story, both prose and verse; and a modern version of *Jack and Jill* (Blackie) with attractive pictures should also please. Children of all ages will rejoice at making the acquaintance of *The Peck-a-Boos in Winter* (Henry Frowde and Hodder & Stoughton), the little folk with the great big eyes. *Red Apple and Silver Bells* (Blackie), with dainty woodcuts and coloured frontispiece, is a book of verse that should delight every child who loves thoughts of this kind:—

Why are the Yesterdays all dry?  
Why is To-day all rain?  
I hope God puts the bright Days by  
To send them back again.

In *The Wonderful Garden: or, The Three C's*, by E. Nesbit (Macmillan), we have yet another story-book full of magic and spells devised by the author's prolific fancy, presumably with the assistance of ancient herbals and the elegant 'Language of Flowers.' The three children who visit their studious uncle's old country-seat are drawn with the author's customary vivacity, though we found their adventures, if any-

thing, rather less inspiring than usual. As a whole, indeed, the effects are somewhat laboured, and the episodes, especially as regards the climax, too far-fetched for genuine entertainment.

Gilbert White's unique place as the father of the naturalists has been long recognized, and celebrated by the production of many admirable editions. The latest edition of *The Natural History and Antiquities of Selborne in the County of Southampton* (Macmillan) is one of the best. It has needed no editor—why should it have one?—but the publishers have given us a handsome volume of good type and spacing, and have secured the services of Mr. G. E. Collins, to adorn the pages with fine illustrations in colour. In some ways these pretty drawings are exegetical; they will recall Selborne to those who know the village, and one of the most attractive pictures is the frontispiece, which represents it from the famous hanger. Other drawings depict phases from the bird-life which White described so faithfully. In all there are four-and-twenty coloured plates, and we could wish there were more. White's 'Selborne' will never be superseded. His observations remain accurate to this day. In times which witness so formidable an issue of books on natural history it is pleasing to go back and dip once more into these treasured pages.

Mr. Gordon Browne's illustrations of *Lorna Doone* (Chambers), both in colour and in black and white, have the brightness and completeness that he has taught his public to expect; and no doubt his pictures will encourage fastidious modern children to travel through the lengthy history of John Ridd and Lorna.

*A Window in Thrums* has been illustrated in colour by A. C. Michael (Hodder & Stoughton). He is happier in his smaller illustrations than in the heads of the Thrums worthies. The interior with "Tibbie" in the armchair, discoursing, is admirable; and the mouth of "Tammas Haggart"—so Scotch that its accent is almost audible—should be studied by any Southerner who still believes that the Scottish peasant is not a humorous person.

*St. Nicholas*, 1911, Parts I. and II. (Warne).—The half-yearly volumes of *St. Nicholas* are as varied and as well-illustrated as usual. Some of the drawings sent in for competition by young readers are surprisingly correct and unaffected.

In *Lives of Great Men, told by Great Men*, edited by Richard Wilson (Nelson), the text is greatly superior to the illustrations, none of which is very successfully printed, while some were not worth printing. But the lives are well chosen, unhackneyed, and should please intelligent young people.

#### GREECE AND THE EAST.

*The Outdoor Life in Greek and Roman Poets, and Kindred Studies*. By the Countess Evelyn Martinengo Cesaresco. (Macmillan.)—We hail with pleasure another charming volume from the Countess Martinengo Cesaresco. Living much in Southern Europe, and full of sympathy for the life of the simple and the poor, she has struck on the excellent idea of studying what may

be called the non-classical side of classical life—its outdoor recreations for the rich, its labours and indulgences among the poor. To those who regard Greek literature as mainly the work of city society and men of careful artistic training, this other standpoint is very interesting. As we know, external nature played but a small part in the greatest Greek art. The very device by which the Greek sculptors expressed the calm participation of nature in human struggles shows this in a signal way. Dawn and sunset are suggested by the chariot and horses of the Sun. Rivers or mountains are embodied in the Faun or Nymph that ensouled them. How well the Countess feels this is expressed in the following passage:—

"Pan, the most captivating creation of Greek mythology, is the concrete embodiment of the feelings awakened by the woods.....unlike the too solid Gods, his kindred, Pan is half human and whole elf, a whimsical presence interpreting that something which answers, which lives and is conscious in the silence of wide spaces, the solitude of forest recesses."

There is much more said, and perhaps in a somewhat florid style, but we would not for one moment check the spontaneity of the writing, which has many charms. The book falls naturally into three stages: the Greek, the Roman, and the passing of the Pagan into the Christian life.

Amid many superficial contrasts, there is a fundamental note which sounds all through the varieties of life and habits in the peasants of Southern Europe, and this the Countess has felt and expressed with great skill. The adage that human nature is the same in all times and places is, of course, an absurd exaggeration, but among the Græco-Italian peoples—apart from foreigners like the Etruscans, and exceptions like the Spartans and Romans—there is a curious homogeneity in the life of the peasant, both in its coarseness and its refinement, in its crude reality and its refined ideality. The Greek gods, instead of remaining vague, hostile, and cruel powers, to be propitiated by bloody sacrifices, became semi-human beings, to be expressed by human analogies, even companionable with beautiful lads, and more so with lasses. The cold abstractions of Roman religion are probably widely different from the Gods of Umbrians, Oscans, and Iapygians. At all events, the artistic glorification of the pursuits of peasant life in Virgil strikes a sympathetic chord which has echoed across the centuries into our colder and more ungrateful climate.

As regards equipment for the handling of this wide and difficult subject, the author shows that she has read extensively and intelligently. She knows both Greek and Roman literature for her purpose quite adequately—whether from translations or not, does not matter. In the Roman poets of the decadence she is learned—far more so than most University Dons; and when she comes to Italian pastorals, she makes familiar allusion to many authors outside the average range of learning. There are but few and trifling inaccuracies for the scholar to correct: Magos (Mago), Scillas (Scillus), and Progne (Procne) are instances. She does not know that *oberati* is ordinary Latin for insolvent debtors, or that Euripides's *Autourgos* is not a proper name. We do not agree with her that horses were first imported into Greece from Asia Minor, or that the LXX. attracted little notice, seeing that the Augustan author on the Sublime quotes its first words as a specimen. But these are slight specks on a very rich and radiant surface.



*A History of the Great Moghuls; or, A History of the Badshahate of Delhi.*—Vol. II. from 1605 to 1739. By Pringle Kennedy. (Calcutta, Thacker, Spink & Co.)—This is really a sketch, not a history, but it has merits of its own. Like most recent works on mediæval India, it draws largely from Elliot and Dowson's great repertory of the Persian historians, a treasury so abounding in riches that it is not easily exhausted. On the other hand, Mr. Kennedy makes too little use of the writings of European travellers and residents. We have not noticed any references to Mr. Irvine's elaborate translation of Manucci's 'Storia do Mogor,' and, whilst Bernier is quoted, hardly anything is founded on the records of William Hawkins and Sir Thomas Roe, whose accounts, so far from supporting Mr. Kennedy's suggestion that Jahangir's potations were greatly exaggerated in his 'Memoirs,' fully confirm the emperor's own estimate of his sottishness. If Mr. Kennedy is inclined to undervalue the testimony of European visitors to the Court of the Great Moghul on the ground that unfamiliarity leads to error, he might remember that it is the unfamiliar that we want to learn about; what struck the surprised foreigner would be the most characteristic things in Indian life and customs, and it is just these things, familiar to the native, that the native historians naturally ignore.

Sketch as it is, the book is no mere compilation, but evidently the result of much thought on the conditions of Indian life and history. The author's generalizations are often striking. After commenting on the transitory nature of previous invasions of Hindustan, he goes on:—

"But it was not as in other cases with the Moghuls; back they came, and mainly by the genius of one man, Akbar the Great, settled themselves permanently in India, so much so that their chief administrative methods have been followed by their English successors. Their predecessors the Afghans.....never really got beyond tribal rule. It was Akbar who created a Civil Service reaching from the throne down to the pettiest official in regular sequence, which was bound together by being subjected to one imperial centre. Caste, locality—these have always had great influence over matters Indian. It was Akbar's life struggle to lessen their influence, and though his success was anything but absolute, it was immense. First of all really in his time there was a real Indian government, and not a congeries of local, almost equally powerful, petty states."

Mr. Kennedy's English moves somewhat uneasily, and in one place he even puts 130 words together with no greater breathing-space than a comma. That his standard of scholarship is not high such names as "Begam Sahiba" and "Murad Bux" are indications. But these defects should not blind the reader to the excellences of the book, its vigour, its fairness, and its sincerity. The comparison of Aurangzib with Philip II. may be overstretched, but the estimate of the "puritan Emperor" is in the main just. In rightly tracing much of Aurangzib's failure to his "neglect of a sufficient supply of efficient soldiers from the North-Western border and beyond," Mr. Kennedy does not grapple with the causes which impeded such a supply; and in deploring the fatal loss of Rajput fealty he does not show how it was possible for a rigid Mohammedan king to retain it. That "the affection of his Hindu subjects....can be acquired for a Muhammadan ruler without doing injustice to his co-religionists" may have "been shown over and over again in Indian history," but hardly in the case of one so fanatical as Aurangzib. He would have been false to himself, if he had paltered with his faith for the sake of Hindu support, but the fact that he would not do so was one cause of

the dissolution of the mighty fabric which he had inherited from Akbar. We quote another luminous thought, suggested by the Afghan Ahmed Shah's great victory on the historic field of Panipat in 1761, a battle on which hung the fate of India:—

"In that battle the Mahratta power was shattered, and although the Afghans no more than the Persians obtained any permanent hold over India, it was the shattering of this Mahratta power which made way for the English. If it had not been so, and if the Mahrattas had won the fight at Panipat, the whole history of modern India would probably have been altered.....It was really Panipat rather than Plassey that decided the fate of India.....Never again do we find the Mahrattas really united in any enterprise of moment. And most important of all, as far as the English were concerned, after Panipat, Upper India was left alone during the eventful years from 1761 to 1782."

There is food for reflection in Mr. Kennedy's 'Epilogue.' He knows Indian life and loves it, and he dreads the introduction and development of Western ideas and methods:—

"Such gain would be dearly bought if along with it came the turning of the Indian peasant's life into one of dull, unending blind labour, such as is the lot of the manufacturing population of the West. In India, though the sun is most of the year hot, still it is almost always to be had; people live largely in the open air: sun, air, water, all are plentiful.....are all great blessings, and if the result of English rule were to rob a great part of the population of the enjoyment of these, the loss would be great indeed.....'Better twenty years of Europe than a cycle of Cathay' may be all very well for those with wealth and leisure, but for the masses—given the choice between a Western factory, with its grey, never-ceasing toil, and the life of the Eastern peasant,—and most, I think, would prefer the latter."

*Studies in Galilee.* By Ernest W. Gurney Masterman. (University of Chicago.)—It was the custom of the ancients at the outset of a treatise to define its subject in a learned manner, and the tradition still survives; for Dr. Masterman introduces his striking studies of a little corner of Galilee with a description of the whole country. This is a pity, for the thing is not well done, being little more than a multitude of outlandish names which are meaningless without a map of reference; all of it that is relevant could easily have been embodied in the sequel.

In contradistinction to these opening pages, the "studies," properly so called, are lucid and informing. Those on Capernaum, Gennesaret, Chorazin, and Bethsaida pierce through the depressing mass of controversial literature which those names suggest. Dr. Masterman has the advantage over former investigators of living near the scene of his researches. As a missionary doctor at Safed he enjoys opportunities denied to the mere traveller. He also has an admirable gift of logic. Of "the Inland Fisheries of Galilee" he gives a full and very curious account, which deserves to be regarded as authoritative. The fertile region of Gennesaret, he avers, must have extended much beyond the little plain of El Ghuweyr. He proves, we think, conclusively that the heap of ruins known to the Arabs as Khurbet Kerāza is Chorazin; that there was only one Bethsaida (of any importance), which was situated east of Jordan; and that Tell Hâm represents Capernaum.

"Tell Hâm....It is much more likely that the word should be transliterated Telhum....probably a corruption of Tankhum....we know from rabbinical writings that a village Cephert Tankhum once stood hereabouts....In the Jewish references we find Kaphir Nakhum (i.e. Capernaum), the traditional tomb of the prophet Nahum, identified with Kaphir Tankhum."

Thus he reasons.

But this little book possesses charm as well as interest; the author's feeling for the actual scenes—the lake-shore, the wādis full of oleanders, the tumbled ruins, and the wild basaltic rocks—is evident on every page. He concludes with an attempt to picture the state of Galilee as it existed in the time of Christ, and to compare that picture with the present aspect of the land. The last paragraph exhales a missionary faith in the advantages of European over the native civilization. It is a book which no student of the Holy Land and its antiquities can afford to ignore.

There is no system in the transliteration here employed of Arabic and Hebrew words, the same word being spelt differently upon adjoining pages, as Kaphir (Cepher) in the above quotation; and from other evidence we imagine that the proofs have not had the advantage of the author's correction. The work is provided with an excellent Index.

#### OUR LIBRARY TABLE.

A CREDITABLE amount of research in Hungarian archives has been employed on *The House of Teck: a Romance of a Thousand Years*, by Louis Felberman (John Long). The result, however, is rather scrappy and arid. Mr. Felberman traces the Rhédey family from a long way back, but its story is presented in a somewhat uncritical and unattractive blend of genealogy and anecdote. He has added a description of the principal Hungarian towns, which is neither better nor worse than that found in most guide-books. Some of the portraits included in the volume are interesting, but they are scattered about in a manner likely to perplex Mr. Felberman's readers. For example, on turning a page which is concerned with the descendants of King Aba in the eleventh century we are confronted by a likeness of the late Duke of Teck.

*Tarnished Coronets: Studies in the History of the British Peerage.* By M. Nelson d'Auvergne. (Werner Laurie.)—A rhetorical style is often accompanied by a dogmatic judgment, and this book, which contains character-sketches of nine famous peers, is a striking example of the combination. Most of the nine noblemen, indeed, deserve the adjectival facility with which the author treats them. Thus for every abusive phrase which is flung at the thirteenth Lord Lovat justification will be found in 'The Trial of Lord Lovat,' which, edited by Mr. D. N. Mackay, has just been added to Messrs. William Hodge & Co.'s series of "Notable English Trials." But why should Lord Eldon, whose only fault was his consistent opposition to changes he honestly believed to be dangerous, be pilloried with the first Duke of Marlborough and the fourth Earl Ferrers? It is curious that the author, whose avowed object is to attack the hereditary character of the House of Lords, should have been content to produce only nine "tarnished coronets" from the lumber-room of history, and it is still more remarkable that among them should be the coronet of a Lord Chancellor who, however mistaken his relentless Toryism, was a profound lawyer who did nothing to degrade the office he held so long.

*The Armies of India*, painted by Major A. C. Lovett, and described by Major G. F. MacMunn (A. & C. Black), forms a most attractive volume, which appeals directly to



all who have served in India, and indirectly to the larger public who have now become familiar with Indian uniforms in our State shows. It is, moreover, another proof of the high artistic qualities to be found in the Army; for that Major Lovett in his figures shows skill fairly comparable to that of Major Molyneux in landscape, and that this is high praise, will be conceded by all who have seen the illustrations in 'Kashmir,' a volume (uniform with that under consideration) which was reviewed in *Athen.*, Oct. 23, 1909. Indeed, Major Lovett's men and horses with appropriate backgrounds are the best sketches of the sort we have seen since those of that talented artist Walter Fane, of Fane's Horse.

The short history of the armies of India is perhaps as good as it is reasonable to expect. Wider reading and experience would have supplied omissions, and here and there have suggested modification. But, as Lord Roberts says in the Foreword:

"Major MacMunn's masterly review of the methods by which the existing army has attained its present state of perfection will greatly help to a proper understanding of the necessity of carefully studying the varying characteristics of the several Indian races; while the admirable illustrations by Major Lovett clearly depict the fine physical types we have in our Indian soldiers. For these reasons I cordially recommend this book to all who are interested in the welfare and prosperity of our great Indian Army—more particularly to all officers of the British and Indian services whose duty must constantly bring them into contact with Indian troops."

With this recommendation we entirely agree.

*Warships and their Story.* By R. A. Fletcher. (Cassell & Co.)—This book has certainly not been written out of a fullness of knowledge which the author felt called on to impart to his fellow-countrymen; it has, on the contrary, the appearance of having been written to order by one who got up the subject for the purpose. We do not know what is the public to which it is addressed; and possibly it may be satisfied with the work put before it. If so, it is not of a critical or exacting disposition. Some idea of the author's sense of proportion may be gathered from the fact that in a thick royal octavo volume of 330 pages, professing to be the story of warships, three-fourths of the whole are occupied with ships propelled by steam power, and more than two-thirds with armoured ships. The history of ship-building and naval wars, from the dawn of history in Egypt and Phœnicia to the beginning of the reign of Queen Victoria, is packed into under 80 pages, and 20 of these are devoted to canoes and their equivalents among the primitive people of the South Sea. The later 200 pages, treating of armour and armoured ships, seem to be derived from popular books or newspapers of the day, and are illustrated with photographs of the ships mentioned.

*Die Varnhagen von Ense'sche Sammlung in der Königl. Bibliothek zu Berlin.*—This catalogue of the Varnhagen von Ense Collection of Autographs in the Berlin Royal Library was compiled by the late Ludwig Stern, and is published by Messrs. Behrend & Co. of Berlin. The collection, in which are also included bequests by Frau Ludmilla Assing-Grinelli and Fürst Pückler, illustrates the intellectual life of Berlin and Prussia in the first half of the nineteenth century, and is the more valuable because it is by no means restricted to the letters of eminent persons.

## OLD CUSTOMS DOCUMENTS.

STUDENTS of economic history who have made use of the "Particulars" of Customs accounts, or port returns, at the Public Record Office, have been struck with the way in which they become scarce for the late sixteenth century, and are almost entirely wanting for the seventeenth. No explanation seems possible based on any change in the system of accounting or auditing. The usual official reply to inquiries, which suggested the fire of 1814 at the London Customs House as the probable explanation, has not seemed satisfactory.

Lately, however, these long-buried documents have come to light. Their history will probably be made known hereafter in official reports, and it is indeed good news to learn that they will also be speedily arranged for use, though the process of cataloguing may of necessity occupy many months.

The bulk of these documents is to be estimated by cartloads. A conservative guess might place them at some thousands. Almost all of those so far examined are written on parchment, a fact which partly explains the generally fair state of their preservation. Each volume has from ten to five hundred folios, the smaller books being for the out-ports, the larger for London. Although some of the books are as early as the fifteenth century, most of them belong to the period from Elizabeth to George III.

The cloth trade, of course, looms large, whole volumes being devoted to it, as also to the wine trade. The sixteenth- and seventeenth-century port-books throw a great deal of light on the trade of companies, private and public, at a most interesting, because formative, period. The actual working of the Navigation Acts and of other legislation is to be found here as well as in the many port letter-books also existing in manuscript. The great expansion of trade in the Southern and Western seas traces the lines of its own story. The history of colonization in general, and the early struggles of many isolated colonies, are scattered over these pages. I take but a single example:—

18 June, 1639.—"In the John of London, Master Thomas Smyth, for Newfoundland. Captain Francis Vernon, Michael Oldisworth, and Henry Lucas, Esqs., for the provision for the supporting of the Colonie there [Newfoundland] remaining. Belonging to the Right honorable Lord Marques Hamilton Philipps, Earle of Pembroke and Montgomery, Henrie Earle of Holland, and their Associates.....by the royal licence [the cargo amounting to the value of] clxxxiii xliiii iii."

The prominence of gunpowder in the seventeenth-century export cargoes is significant, as well as the lists of goods which the more peacefully intentioned settlers, "the Planters and Passengers," took with them. Ships going out without convoy have their fate at the hands of lurking pirates recorded with marginal brevity:—

5 April, 1601.—"In the Violett of London of the burden of 40 tons, Robert Waters master, to Barwick, Robert Vernon of London, esquire and denizen, loaded for our lady the queen, twelve and a half lasts of wheat and nine and a half of beana."

And in the margin:—

"This Shippe, with the grayne, in hir voiage to Barwick was taken and caryed away by the Dunkirkers."

The development of national industries is strongly reflected, also the development of arts and crafts of special interest, such as bookbinding, earthenware and glassware manufacture, &c. Indeed, a comparison of a port-book of 1650 with one of 1550 would show clearly how well the national economic policy was succeeding. Then, too, the historian of agrarian condi-

tions would find new light on his subject from the accounts of seeds and products imported for the farmers of one generation and exported by those of the next. The philologist would discover terms new to him, and not to be found in authorities general or special. The equation of weights and measures from the thirteenth century to modern times would form a study in itself, as valuable as it is tedious. The genealogist, Colonial or home, would be gladdened at heart to come upon such ample lists of names. Indeed, this series may be said to do for the trader what the War Office records have long since done for the soldier. The scanty biography of some merchant-prince might well be eked out by the discovery that he helped to fill his coffers by a trade as opprobrious now as profitable in his day.

But one great fact stands out pre-eminent—that, whilst the enrolled Customs accounts (summary accounts) are but a fragment, even if a magnificent fragment, and whilst the port-books already catalogued and known to the public are in themselves only the foundation stones of a building that once existed, that structure is now restored, and forms a splendid series of almost unbroken records, dating as it does from 1275, the year of the establishment of the national Customs system. It thus constitutes a series comparable with the great judicial and Chancery records, a series the importance of which for economic and social study will be more apparent as time goes on, though those who know it best would admit the task of search to be an arduous one.

N. S. B. GRAS.

## PRINTING AND READING.

Chiswick Press.

NOT noticing any reply to the letter of Septuagenarian in your issue of October 14th (which I did not see at the time, owing to my absence from town), I venture to suggest that the employment of the old-fashioned non-ranging figures, 1234567890, instead of the ugly modern-faced ones, 1234567890, overcomes the difficulty of reading a mass of figures, e.g., a mathematical work or a railway time-table—the latter perhaps imperfectly printed, and posted in a badly lighted place. In this connexion I perhaps may be allowed to quote from your own journal as far back as January 7th, 1843:—

*On the Numeral Figures.* [From a Correspondent.]—The types from which numerals are printed were, from the invention of printing till about 1785, formed so as to give heads and tails to the figures, in the manner which is always used in handwriting. At the period just named, Dr. Hutton introduced in his logarithmic tables what was then a new form, in which the figures were all of one size, having no parts above or below the others. This system of Dr. Hutton's gradually became universal, much to the regret of all who had to consult mathematical tables, who were glad to use French tables, in preference to English, on account of the superiority of heads and tails. In the mean time, it was found that, with figures all of a size, a larger type was necessary, to secure sufficient legibility, and this type gave facilities to that formation of thick and thin lines which distinguishes the larger numerals of the existing English press from those of all other ages and countries:

1234567890

It was generally admitted that both circumstances,—the sameness of size, and the swelling of the lines which compose the figures,—were unfavourable to legibility; but no steps were taken to restore the old type until lately, when some works were published in what is called the *French* *brevier*, being a type in which the heads and tails exist, and in which the thickness is as nearly as possible the same throughout. The Council of the Royal Astronomical Society, and the Superintendent of the Nautical Almanac, have recently come to the determination to restore the old form of the numerals in their respective publications,

an example which is pretty sure to be followed in mathematical publications, and perhaps in others.

In my experience those same remarks still hold good, and a reference to the present issue of 'The Nautical Almanac' will confirm this.

CHAS. T. JACOBI.

### THE SWANSTON STEVENSON.

OUR reviewer writes: "I did not for a moment imagine that the *jeu d'esprit* 'An Object of Pity' would have escaped the eagle eye of Col. Prideaux. My mention of it was designed for the attention of lesser bibliographers.

"As regards the Davos Platz Press, Col. Prideaux is probably more fortunate than I in possessing a copy of the Edinburgh Edition, and I accept his quotation as accurate. But my recollection is that in the prospectus of that edition an undertaking was given that the full contents would not be published afterwards in another collected edition. This, I know, was the impression of Mr. Charles Baxter, who arranged the publication of the Edinburgh Edition; and, if I am not mistaken, he wrote a protest at the time of the announcement of the Pentland Edition."

### SUPERFLUOUS BOOKS.

To the communication of Mr. Jacobi in *The Athenæum* of October 28th I can only reply: *Et tu, Brute!* I was not, of course, alluding to any works which can be said by sensible people to have literary value. If a gentleman so well known for his good work in printing would not think it necessary to say *peccavi* should he have inadvertently caused his workmen to be employed on an issue which he afterwards became convinced was but a cumbering of the ground, I fear moral responsibility, as I understand it, can barely be said to exist.

S. S.

### BOOK SALES.

MESSRS. SOTHEBY sold on Tuesday and Wednesday in last week the library of the Earl of Kinnoull, removed from Dupplin Castle, Perthshire, the most important lots being the following: The North American Atlas, 1777, 40l. Four American pamphlets, 1758-9, 15l. 10s.; eight others, 1755-6, 18l. 10s.; eight others, 1732-54, 19l.; eight others, 1755-6, 29l.; a similar collection, 11 vols., 1774-80, 36l. Audubon, *Birds of America*, 25 plates only, 1827, 23l. Bannatyne Club Publications, 1827-55, 53l. Barlaam Monarchus, *Logistica*, 1594, 50l. Boece, *Cronikills of Scotland*, MS. probably written for James V., 200l. Boydell, *Prints after Paintings in England*, 2 vols., 1769-82, 22l. Caius, *De Antiquitate Cantabrigie Academiæ*, 1574, 15l. Pamphlets of the reign of Charles II., 9 vols., 16l. Crescentius, *Opus Ruralium Commodorum*, 1474, 84l. Dante, *Commedia*, Venice, 1474, 16l. 10s. Ferdinand of Hungary, *Erinnerungen an seine Kronung*, 1830; Rahe, *Uniformen des preussischen Heeres*, 1846, 39l. Hennefin, *New Discovery of a Vast Country in America*, 1698, 22l. 10s. The Horseman's Honour, 1620, 20l. Hortus Indicus Malabaricus, 12 vols., 1686-1703, 16l. 16s. Houbraken and Vertue, *Heads of Illustrious Persons*, 2 vols., 1743-51, 18l. 10s. Instructions for the Collectors in H.M. Customs, 1707, in contemporary blue morocco, 15l. 15s. Josselyn, *New England's Rarities discovered in Beasts, &c.*, 1672, 26l. Machado, *Bibliotheca Lusitana*, 4 vols., 1741-59, 36l. Fifteen pamphlets on Financial Matters, 1668-95, 19l.; a similar collection, 1695-1727, 15l. 10s. Piranesi, *Opere*, 29 vols. in 26, 1756-1807, 121l. Twenty-three poems, by various authors, 1640-93, 110l. A collection of 566 Proclamations, 1641-1710, 100l. Ptolomæus, *Cosmographia*, 1486, 114l. Quintilian, *Institutiones Oratorie*, 1514, 68l. Rastell, *Pastyme of People*, 1529, 16l. Smith, *Map of Virginia*, 1612, 49l. Stevenson, *The Twelve Moneths*, 1661, and two others, 24l. Taverner

Certain Experiments concerning Fish and Fruit, 1690, 19l. Twenty-eight pamphlets on Trade, 1623-1706, 24l. 10s. Six pamphlets on Trade and America, 1748-9, 16l. The total of the sale was 2,760l. 17s. 6d.

On Friday, the 10th inst., the same firm sold the following interesting books: Coryat's Crudities, 1611, 45l. MacFirbis, Account, with Pedigrees, of the Principal English and Irish Families, autograph MS., in Irish, 1650, 79l. Arbre des Batailles, MS., French, 15th century, 57l. Chronicle of St. Albans, 1498, 26l. Book of Common Prayer, in Irish, 1608, 74l. Plutarchus, Parallela, 1519, in contemporary morocco, 22l. 10s. Rondard, *Les Œuvres*, 1584, 20l. Shakespeare, First Folio, 1623, defective, 1,190l. Barberis, *Opuscula*, n.d., 39l. Biblia Sacra Latina, Ulm, 1480, 36l. The total of the sale was 2099l. 15s.

### LIST OF NEW BOOKS.

#### ENGLISH.

##### Theology.

Bunyan's *Pilgrim's Progress*, 7/6 net.  
With 12 full-page plates in colour by James Clark, and a life of the author by the Rev. John Brown. For notice see p. 633.  
Gardner (Percy), *The Religious Experience of St. Paul*, 5/ net.  
In the Crown Theological Library.  
Curtis (William A.), *A History of Creeds and Confessions of Faith in Christendom and Beyond*, 10/6 net.  
Garvie (Alfred E.), *Studies of Paul and his Gospel*, 6/ net.  
These studies have appeared in *The Expositor*.  
Hogg (A. G.), *Christ's Message of the Kingdom: a Course of Daily Study for Private Students and for Bible Circles*, 1/6 net.  
Hoskier (H. C.), *Concerning the Date of the Bohairic Version, covering a Detailed Examination of the Text of the Apocalypse and a Review of some of the Writings of the Egyptian Monks*, 7/6 net.  
How (F. D.), *Archbishop MacLagan: being a Memoir of the Rev. William Dalrymple MacLagan, Archbishop of York and Primate of England*, 16/ net.  
Selater (Rev. J. R. P.), *The Enterprise of Life: being Addresses delivered from an Edinburgh Pulpit to Audiences composed, for the Most Part, of those who stand at the Beginning of the Enterprise*, 5/ net.  
Ramsay (Sir W. M.), *The First Christian Century*, 2/6 net.  
Notes on Dr. Moffatt's 'Introduction to the Literature of the New Testament.'  
McGiffert (Arthur C.), *Martin Luther: the Man and his Work*, 12/6 net.  
With many illustrations.

##### Law.

Chester (S. Beach), *Anomalies of the English Law*, 5/ net.  
A dozen chapters of outspoken comment on the law as it stands to-day, with suggestions for reform. The author is a Middle Temple barrister of American nationality.

##### Fine Art and Archaeology.

Berks, Bucks, and Oxon Archaeological Journal, October, 1/6  
Davenport (Cyril), *Cameo Book-Stamps Figured and Described*, 21/ net.  
Gibson (Charles Dana), *Other People*, 20/  
Holmes (C. J.), *Notes on the Art of Rembrandt*, 7/6 net.

##### With 45 plates.

Laidlay (William J.), *Art, Artists, and Landscape Painting*, 5/ net.  
Macmillan (George A.), *A Short History of the British School at Athens, 1886-1911*.

With a bibliography of the work of students of the School, compiled by J. ff. Baker-Penoyre and Miss C. A. Hutton.

Maeterlinck (Maurice), *The Life of the Bee*, 21/ net.  
Translated by Alfred Sutro, and illustrated in colour by Edward J. Detmold. For notice see p. 633.

Maskell (Alfred), *Wood Sculpture*, 25/ net.

With numerous illustrations. Part of the Connoisseur's Library.

##### Poetry and Drama.

Acharnians of Aristophanes: an Abridged Acting Edition, arranged and translated for the "Frogs" Classical Society of University College, Cardiff, by G. Norwood, 1/ net.  
Booth (William), *Songs by the Way*, 1/  
Burrow (C. Kennett), *Carmina Varia*, 2/6 net.  
A volume of verses.

Byron (May), *The Wind on the Heath*, 5/ net.  
Ballads and lyrics, several of which have appeared in various magazines and papers.  
Carroll (Rev. John S.), *In Patria: an Exposition of Dante's Paradiso*, 10/6 net.

Cawein (Madison), *Poems*, 6/ net.

With a foreword by W. D. Howells. The verses composing this volume have been selected by the author almost entirely from the five-volume edition of his poems published by the Bobbs-Merrill Company in 1907.

Chamberlin (Henry Harmon), *Poems*.

A privately printed volume from America.

English Songs of Italian Freedom, 3/6 net.

Chosen and arranged with an introduction by George Macaulay Trevelyan.

Everyman: a Morality Play, 42/ net.

Illustrated after drawings by John H. Am-schewitz. One of the Riccardi Press Books.

Fletcher (Jefferson Butler), *The Overture*, and other Poems, 5/6 net.

Garland of Shakespeare's Flowers, 3/ net.

Compiled by Rose E. Carr Smith, with coloured plates drawn by Emily Ledbrook.

Gerish (W. B.), *The "Wicked Lady Ferrers," a Legend of Markyate Cell in Flamstead: an Attempt to solve the Mystery of "The Lady Highwayman," 1/*

Smedley's poem, with a discussion of the historical basis of the legend.

Gilbert (W. S.), *The Mikado*; *Patience*; and *The Pirates of Penzance*, 3/6 net each.

Each volume contains coloured illustrations by W. Russell Flint. For notice see p. 633.

Golden Legend of India; or, Story of India's God-given Cynosure (Sun-ahsepha-Devarita): a Vedic Theme of Human Life and Divine Wisdom, ordained to be rehearsed at Coronations of Indian Kings, 8/6 net.

A paraphrase in English verse, side by side with a literal translation, and illustrated by copious notes by William Henry Robinson.

Goodwillie (Edward), *The World's Memorials of Robert Burns*.

An illustrated volume by an American admirer of the poet.

Lefebvre (Denys), *The Lone Trek*, 2/6 net.

A collection of verses.

Lodge (Oliver W. F.), *The Labyrinth: a Tragedy in One Act*, 6d.

In the Pilgrim Players Series.

Lysaght (Sidney Royce), *Horizons and Landmarks*, 4/6 net.

A book of poems.

Masters (Edgar Lee), *The Bread of Idleness*, 50 cents.

A play in four acts.

Miller (P. J.), *The Wreath*, 5/ net.

A volume of verse with designs by James Guthrie.

Nicholson (Reynold A.), *The Don and the Dervish: a Book of Verse*, 3/6 net.

A combination of light verse on Cambridge topics, original poems, and Oriental translations.

Nuttall (G. Clarke), *Ye Flower-Lover's Books*, 2/6 net.

An anthology of poems, with 4 plates photographed in colour direct from nature.

Sargent (E. B.), *The Casket Songs*, and other Poems, 3/6 net.

Vigo Cabinet Series: *Escapades*, by V. Taubman-Goldie; and *The Water-Carrier of Venice*, by Ruth Young, 1/ net each.

Wilde (Oscar), *Salome*, with 16 Drawings by Aubrey Beardsley, 5/ net.

The new edition contains a 'Note' by Robert Ross giving the history of the play and its representations.

Wordsworth and Coleridge, *Lyrical Ballads*, 1798, 2/6 net.

Edited by Harold Littledale. This is not the first reprint of the celebrated volume. Mr. Hutchinson's reached a second edition in 1907.

##### Music.

Our Old Nursery Rhymes, 5/

The original tunes harmonized by Alfred Moffat, illustrated by H. Willebeek Le Mair.

##### Bibliography.

Hawkes (Arthur John), *Suggestions towards a Constructural Revision of the Dewey Classification*, 6d. net.

Forms No. 1 of The Librarian Series, and is reprinted from *The Librarian*.

Portsmouth Free Public Libraries, *Annual Report*, 1910-11.

Reader's Index: *Early English Texts*, Part III., 1d. The bi-monthly magazine of the Croydon Public Libraries.

##### Philosophy.

Barbour (G. F.), *A Philosophical Study of Christian Ethics*, 7/6 net.

Boodin (John Eloit), *Truth and Reality: an Introduction to the Theory of Knowledge*, 7/6 net.



Maspherson (Hector), *The Intellectual Development of Scotland*, 6/.

This book gives a general and connected view of a subject which has hitherto been treated only in parts. It starts with the Reformation, and traces the history of Scottish thought through the philosophical, scientific, economic, and literary movements which took place from the seventeenth century onwards. There is a chapter on Burns, and another on German influence.

Stromeyer (C. E.), *Unity in Nature: an Analogy between Music and Life*, 12/6 net.

This is an attempt to establish an analogy between music and life. The author, by profession an engineer, states that he was led into this line of thought by the fact that engineers lean almost entirely on analogy for their inspirations. Seeking throughout the principles of harmony and discord, he deals with subjects so diverse as the geological record, the fourth dimension, Urbanism and Ruralism, and many other subjects.

#### History and Biography.

Adams (Charles Francis), *Studies, Military and Diplomatic, 1775-1865*, 10/6 net.

Birt (F. B. Bradley), *"Sylhet" Thackeray*, 7/6 net.

The career and times of William Makepeace Thackeray, appointed in 1772 first Collector of Sylhet, and grandfather of the novelist. The book, which has 4 illustrations, gives an extremely interesting description of the administrative methods of the East India Company. It was this particular Thackeray who began the long-continued connexion between his family and India.

Bismarck's Pen: the Life of Heinrich Abeken, 15/ net.

Edited from his letters and journals by his wife. Translated by Mrs. Charles Edward Barrett-Lennard and M. W. Hoper. English Episcopal Palaces (Province of York), 6/ net.

Edited by R. S. Rait, with 12 illustrations.

Fite (Emerson David), *The Presidential Campaign of 1860*, 8/6 net.

Friederichs (Hulda), *The Life of Sir George Newnes, Bart.*, 6/.

Goddard (A.), *Windsor, the Castle of our Kings; and some Notes concerning Eton College*, 31/6 net.

Harden (Maximilian), *Word Portraits: Character Sketches of Famous Men and Women*, 10/6 net.

Sketches by the brilliant editor of *Die Zukunft*. Translated from the German by Julius Gabe.

Horsburgh (E. L. S.), *Girolamo Savonarola*, 5/ net.

This fourth edition has been largely rewritten in the light of new material acquired by the author when he was writing his *Life of Lorenzo dei Medici*. Has 16 illustrations.

Kelsey (Charles E.), *Cheshire*, 1/6.

With 10 maps and 49 illustrations. One of the Oxford County Histories.

Kitson (Arthur), *The Life of Capt. James Cook, the Circumnavigator*, 2/6 net.

New edition.

Moore (Frank Frankfort), *The Keeper of the Robes*, 16/ net.

A pleasing account of Fanny Burney's life at Court and of the people with whom she there associated. With 7 illustrations.

Perkins (James Breck), *France in the American Revolution*, 8/6 net.

This book was virtually complete at the time of the author's death in March, 1910, and is now published by his widow.

Schleiden (Dr. M. I.), *The Importance of the Jews for the Preservation and Revival of Learning during the Middle Ages*, 1/6 net.

Translated into English from the fourth revised edition by Maurice Kleimenhagen, with an introduction by the Rev. Prof. Hermann Gollancz.

Sixteenth-Century Marriages (1538-1600), 21/6.

The first of a series of volumes intended to enable genealogists to discover the record, if still in existence, of any marriage solemnized in England from the beginning of parochial registration (1538) until the end of the sixteenth century. This volume indexes 25,000 persons married during that period. Edited by Chas. A. Bernau.

Southey (R.), *The Life of Nelson*, 7/6 net.

New edition, with introduction by John Massfield and designs by Frank Brangwyn.

Stowe (Harriet Beecher), *Author of "Uncle Tom's Cabin," by her Son Charles Edward Stowe and her Grandson Lyman Beecher Stowe*, 6/ net.

Whiting (Lilian), *The Brownings: their Life and Art*, 12/ net.

With 35 illustrations.

#### Geography and Travel.

Atkinson (George Franklin), *"Curry and Rice" on Forty Plates; or, The Ingredients of Social Life at "Our Station" in India*, 21/ net.

New edition, with coloured illustrations from the sketches of the author. For notice see p. 633.

Bickley (Francis), *Where Dorset Meets Devon*, 7/6 net.

With numerous illustrations by J. W. Ling.

Borrow (George), *Wild Wales, its People, Language, and Scenery*.

One of Nelson's Sixpenny Classics.

Coleman (A. P.), *The Canadian Rockies: New and Old Trails*, 12/6 net.

With 3 maps and 41 illustrations.

Dana (Richard Henry), *Two Years before the Mast*, 8/6 net.

New edition, with introduction by Sir Wilfred Grenfell and illustrations by Charles Pears.

Du Cane (Florence), *The Canary Islands*, 7/6 net.

Contains 20 full-page illustrations in colour facsimile by Ella Du Cane.

Falconer (J. D.), *On Horseback through Nigeria; or, Life and Travel in the Central Sudan*, 12/6 net.

With a map and 32 illustrations.

Flemwell (G.), *The Flower-Fields of Alpine Switzerland: an Appreciation and a Plea*, 6/ net.

With 26 reproductions of water-colour drawings by the author.

Johnson (Clifton), *Highways and Byways of the Great Lakes*, 8/6 net.

An illustrated record of a search for the picturesque and the characteristic in nature and life in the Great Lakes Region. Part of the American Highways and Byways Series.

Martin (Percy F.), *Peru of the Twentieth Century*, 15/ net.

With 45 illustrations and a map.

Neve (Ernest F.), *Beyond the Pir Panjal*, 12/6 net.

Describes life among the mountains and valleys of Kashmir. With 58 illustrations and 2 maps.

Schuster (Claud), *Peaks and Pleasant Pastures*, 5/ net.

Some of the papers have appeared in *The Cornhill*, and some in *The Times*.

*Sports and Pastimes.*

Durand (Sir Edward), *Rifle, Rod, and Spear in the East: being Sporting Reminiscences*, 8/ net.

With 12 illustrations.

Massey (S. M.), *Badminton*.

A guide to the game, with 17 illustrations.

Walford (Eric W.), *The Maintenance of Motor-Cars*, 2/6 net.

*Education.*

Colvin (Stephen Sheldon), *The Learning Process*, 5/6 net.

A discussion of fundamental conceptions and facts as they appear in theory and practice in the work of Secondary and Elementary Schools. The materials for the book have been drawn principally from the results of experimental psychology and pedagogy, though theoretical considerations have not been excluded.

Cyclopedia of Education, Vol. II., 21/ net.

For notice of Vol. I. see *Athen.*, March 18, p. 299.

Manchester University Publications, Educational Series, No. V.: *Outlines of Education Courses*, 3/ net.

Starch (Daniel), *Experiments in Educational Psychology*, 4/ net.

With many illustrations and diagrams.

Strayer (George Drayton), *A Brief Course in the Teaching Process*.

*Sociology.*

Boas (Franz), *The Mind of Primitive Man*, 6/6 net.

A course of nine lectures delivered before the Lowell Institute, Boston, and the University of Mexico. In the last lecture the author applies some of his conclusions to the existing race-problems of the United States, and mentions his belief in the gradual assimilation of the negro by the white races.

Clark (Sue Ainslie) and Wyatt (Edith), *Making Both Ends Meet: the Income and Outlay of New York Working Girls*, 6/6 net.

Devon (James), *The Criminal and the Community*, 6/ net.

With an introduction by Prof. A. F. Murison.

Morgan (Rev. J. Vyrnwy), *A Study in Nationality*, 15/ net.

Part I. of this book gives the evolution of the smaller nations; Part II., that of contemporary Wales. After dealing with the religious, linguistic, agrarian, and educational problems, the author gives a chapter to the Welsh ideal, and another to the contribution of Wales to the thought-energy of the world. Mr. Andrew Lang writes an Introduction to that part of the work which concerns the Reformation and its results in Scotland.

#### Political Economy.

Tarbell (Ida M.), *The Tariff in our Times*, 6/6 net. Most of the material in this volume has appeared at intervals in the last five years in *The American Magazine*. It appears to be the most substantial study of American tariffs since the publication in 1895 of Prof. Taussig's *Tariff History of the United States*. The author is strongly in favour of Free Trade.

#### Folk-lore.

Gypsy Lore Society Journal, Vol. V. No. 1, 5/.

#### Philology.

American Philological Association, *Transactions and Proceedings*, 1910, Vol. XLI.

Classical Review, November, 1/ net.

English and German Philology Journal, October.

Linden and Kawraisky, *Pocket Dictionary of the English and Russian Languages*, 7/6 net.

In Hossfeld's Educational Series. A compact work which, so far as we have been able to test it, is satisfactory.

#### School-Books.

Ashley (Roace Lewis), *American Colonial History, for Use in Secondary Schools*, 2/6 net.

New edition, with many illustrations and maps.

Chaucer: *Selections from his Earlier and Later Works*, 3/6 net.

Edited, with introduction, biographical and grammatical notes, and glossary, by Oliver Farrar Emerson, an American Professor.

Dent's French Primer: *Phonetic Text*, by W. E. M. Llewellyn.

In Dent's Modern Language Series.

Halliburton (W. D.), *Physiology*, 8d.

With many diagrams and illustrations. One of Dent's Scientific Primers.

Harrap's Modern Language Series: *Easy Prose for Translation into French, with Exercises in Free Composition*, by Alec Cran; *Lettres de mon Moulin*, par Alphonse Daudet, selected and edited by J. E. Mansion; and *Récits Historiques* (55 av. J.-C.-1610), by Emma Moffett, with many illustrations, 1/6 each.

Hoskyn (E. L.), *Pictures of British History*, 1/6.

Contains 60 illustrations, 32 of which are in colour.

Marney (E. A. Toreau de), *Premier Pas: an Introduction to Ideography*, 1/.

Intended as a practical introduction to the study of French, and has illustrated action lessons.

Rahtz (F. J.), *English Composition*, 1/6.

Intended for pupils of Secondary Schools and also for private students.

Rooney (Christopher), *English Composition from Models*, 2/6.

This little work, which furnishes a combined course of literary reading and composition, is primarily intended for the use of students preparing for Civil Service and other public examinations.

#### Science.

Abbot (Charles G.), *The Sun*, 7/6 net.

With numerous illustrations.

Alford (L. P.), *Bearings and their Lubrication*, 10/6 net.

Ball (Sir Robert), *A Primer of Astronomy*, 1/6 net.

New edition, with an additional chapter and two maps, and 11 full-page plates and 24 figures in the text.

Bidwell (Leonard A.), *Minor Surgery*, 6/ net.

One of the London Practitioners' Manuals.

British Bird Book, Section VI., 10/6 net.

For notice of Section V. see *Athen.*, July 29, p. 134.

Carreras (T.), *The Wild Life of our Land: the Hedge; The Meadow; The Pond; and The Wood*, 1/ each.

Each volume contains coloured and other illustrations from drawings and photographs by the author.

Courtney (J. W.), *The Conquest of Nerves*, 5/6 net.

A manual of self-help.

Dunstan (A. E.) and Thole (F. B.), *A Textbook of Practical Chemistry for Technical Institutes*, 3/6.

With many diagrams.

Earle (Samuel Chandler), *The Theory and Practice of Technical Writing*, 5/6 net.

The author is Professor of English in an American Engineering School, and intends his volume primarily for engineers. It has many illustrations and diagrams.

Eckles (Clarence H.), *Dairy Cattle and Milk Production*, 7/ net.

Prepared for the use of Agricultural College students and dairy farmers. With 57 illustrations.

Ferguson (Olin Jerome), *The Elements of Electrical Transmission: a Text-Book for Colleges and Technical Schools*, 15/ net.

With numerous illustrations.

Genetics Journal, August, 10/ net.

Haines (Henry S.), *Problems in Railway Regulation*, 7/6 net.  
 Harding (C. F.), *Electric Railway Engineering*, 12/6 net.  
 Harris (I.), *The Significance of Existence*, 6/ net.

The author, after briefly reviewing the factors, inward and outward, which go to make up human life, comes to the conclusion that the realization of the powers within us, not a perfect obedience to external precepts of morality, is the only goal we can strive to attain.

Hun (John Gale) and MacInnes (Charles Ranald), *The Elements of Plane and Spherical Trigonometry*, 6/ net.

With many diagrams.

Jacques (Mabel), *District Nursing*, 4/6 net.

With an introduction by John H. Pryor.

Johns Hopkins University Circular: Catalogue and Announcement for 1911-12 of the Medical Department.

Karapetoff (V.), *The Magnetic Circuit*, 8/6 net.

Kaye (G. W. C.) and Laby (T. H.), *Tables of Physical and Chemical Constants, and some Mathematical Functions*, 4/6 net.

Mann (Albert Russell), *Beginnings in Agriculture*, 3/6 net.

With many illustrations. In the Rural Text-Book Series.

Marburg (E.), *Framed Structures and Girders, Theory and Practice: Vol. I. Stresses, Part I.*, 17/ net.

Milne (Rev. John J.), *An Elementary Treatise on Cross-Ratio Geometry*.

With historical notes and many diagrams

Mortimer (J. D.), *Anæsthesia and Analgesia*, 6/ net.

Another of the London Practitioners' Manuals.

Resides (G. H.) and Diemer (H.), *Wood-Turning, Wood-Working Machines, and Pattern-Making*, 6/6 net.

Robinson (C. M.), *The Width and Arrangement of Streets: a Study in Town-Planning*, 8/6 net.

Sauvage (E.), *Lectures on Super-heating on Continental Locomotives*, 5/ net.

Seaton (E. C.), *Infectious Diseases and their Preventive Treatment*, 7/6 net.

Snow (E. C.), *The Intensity of Natural Selection in Man*, 3/

Draper's Company Research Memoirs, VII. *Spolia Zeylanica*, May, August, 1 rupee 25 each.

Issued from the Colombo Museum, Ceylon.

Stupart (R. F.), *Report of the Meteorological Service of Canada, Central Office, Toronto: Parts I-V and VI-VII for 1907*.

Talbot (Frederick A.), *The Railway Conquest of the World*, 6/ net.

Describes some of the difficulties encountered and the successes achieved in railway construction. With numerous illustrations. The first of Heinemann's Conquests of Science Series.

Thomas (C. J.), *Health Readings*, 1/6

Wright (Walter P.), *Roses and Rose Gardens*, 12/6 net.

Zahn (Albert Francis), *Aërial Navigation: a Popular Treatise on the growth of Air Craft, &c.*, 12/6 net.

#### Juvenile.

*Adventures of Don Quixote*, 5/ net.

Adapted from Motteux's translation, with illustrations by Paul Hardy.

Barton (Frank Townsend), *The Boy Fancier: being a Complete Manual of all Matters appertaining to Domestic Pets suitable for the Youthful Fancier*, 5/

With 143 illustrations.

Bevan (Tom), *Out with the Buccaneers; or, The Treasure of the Snake*, 2/6

With 6 illustrations by Ernest Prater.

Bullivant (Cecil H.), *Every Boy's Book of Hobbies*, 5/ net.

With chapters on model-making, carpentry, scouting, photography, fretwork, caravanning, &c., and numerous illustrations and diagrams.

Brooke (L. Leslie), *The Tailor and the Crow: an Old Rhyme with New Drawings*.

Chatterbox, 1911, 3/

Cule (W. E.), *Three Little Wise Men and the Star*, 1/ net.

A Christmas booklet, illustrated by Florence Meyerheim.

Darton's Leading Strings, 1/6

With numerous illustrations.

Fox (Alice Wilson), *The Baron's Heir*, 6/

A sixteenth-century romance of the days of Sir Thomas More for young people, with illustrations designed by Joyce Burgess.

Home Plays: a Collection of New, Simple, and Effective Plays for Boys and Girls, by Various Living Writers, 5/ net.

With plain instructions for costumes, scenery, &c., and many illustrations. Some of the songs are set to music. The volume is edited by Cecil H. Bullivant.

Macdonald (Robert), *The Pearl Lagoons; or, The Lost Chief*, 3/6

Morrison (Sophia), *Maux Fairy Tales*, 3/6 net.

Napier (Rosamond), *Letters to Patty*, 5/ net.

With drawings by the author.

Our Empire: a Weekly Magazine for Sunday Schools, No. 1, 1/ annually.

Prize (The), 1911, 1/6

Shown to the Children Series: Gardens, with 32 Coloured Plates by Janet Harvey Kelman and Olive Allen, described by J. A. Henderson, 2/6 net.

St. Nicholas: an Illustrated Magazine for Young Folk, 2 Parts, 1911. See p. 623.

Scudamore (Cyril), *Heroic Lives of the Nineteenth Century*, 3/6

With 8 full-page plates by Edward Read.

Sunday Reading for the Young, 3/

Stories, pictures, Bible puzzles, Sunday occupations, &c., with illustrations by George Browne, Edwin Noble, and others.

Turpin (Edna), *Honey-Sweet*, 6/

Honey-Sweet is a doll and the story describes the adventures of its owner, a small American child named Anne.

Wemyss (Mrs. George), "All about All of Us," some Higgledy-Piggledy Memories of a Happy Childhood, written for Children from a Child's Point of View; and "Things We Thought of," told from a Child's Point of View, 1/ net each.

Williams (T. Rhondra), *Old Testament Stories in Modern Light: a Bible Guide for the Young*, 1/6 net.

These addresses have appeared week by week for some time in *The Christian Commonwealth*.

Yoxall (Sir James), *The Doings of Dick and Dan*, 3/6

#### Fiction.

Aucassin and Nicolette.

Translated and edited with introduction by Harold Child, and illustrated in colour by A. Anderson. An elegant edition, but we should have thought that yet another translation was hardly needed.

Bingham (Clifton), *Love's Old Sweet Song*, 6/

The first novel of the well-known writer of popular songs. He has contrived to set the story around his own composition bearing the title of the book, which deals with the love of a middle-aged man for a young singer he befriends, and the interventions of his absurdly wicked son.

Blackwood (Algernon), *The Centaur*, 6/

Embodies an urgent protest against the hurry and unrest of our feverish modern life to-day, and at the same time a passionate plea for a simpler existence lived closer to nature which shall lessen the importance of mere external possessions, while emphasizing the value of interior development.

Cairncross (T. S.), *Blawearie*, 5/

Sketches of the life of a small Scotch village, drawn with sympathy and humour.

Fire-Seeker (The), by Iota, 6/

Deals with the effect on others of a woman's enervating influence.

Gjellerup (Karl), *The Pilgrim Kamanita: a Legendary Romance*, 6/

The period is in the latter days of Buddha, whose meeting with the pilgrim Kamanita is the starting-point of the story. This is the first of the author's books to appear in English, and has been translated by John E. Logie.

Hyne (C. J. Cutcliffe), *Mr. Horrocks, Purser*, 7d. net.

New edition. For review see *Athen.*, April 5, 1902, p. 431.

Jupp (Richard F.), *The Chancery Lane Tragedy*, 2/ net.

A tale of the year 1815, founded on a case which created a sensation in London, and about which, the preface says, "eminent lawyers at the time, and afterwards, disagreed."

Meynell (Viola), *Cross-in-Hand Farm*, 6/

For review see p. 621.

Snowden (J. Keighley), *The Free Marriage*.

For review see p. 621.

Thackeray, *Centenary Biographical Edition: Catherine; The Knights of Borsellen; and Miscellanies*, 6/ net each.

Tolstoy (Leo), *The Forged Coupon, &c.*, 2/ net.

For review see p. 621.

Waldstein (Chas.), *What May We Read?* 6/

A man and a woman meet on an Atlantic steamer, discuss at great length whether the reading of any books might have injurious effects, and fall in love. The book also deals with the relations of parents and children.

Wallace (Edgar), *Sanders of the River*, 6/

A chronicle of the adventures of a Commissioner in a remote district of Africa.

Weyman (Stanley J.), *Works*, Vols. I-VII., 2/ net each.

#### General Literature.

Basile (Giambattista), *Stories from the Pentamerone*, 15/ net.

Selected and edited by E. F. Strange, with illustrations in colour by Warwick Goble.

Browning Birthday Book: Quotations from the Works of Robert Browning for Every Day of the Year, arranged by James Weston.

Davenport (Hildric), *The Opinion Shop*, 3/6 net.

With sundry decorations by Penrhyn Stanlaws.

Dodd (William E.), *Statesmen of the Old South; or, From Radicalism to Conservative Revolt*, 6/6 net.

The substance of these papers has been presented in the form of popular lectures at the University of California, the University of Indiana, the University of Chicago, &c.

Essays and Studies by Members of the English Association: Vol. II., collected by H. C. Beeching, 5/ net.

Contains chapters on Jane Austen, Richardson's Novels and their Influence, The Literary Play, Description in Poetry, The Grand Style, A Yorkshire Folk-Play and its Analogues, and The Particle-ing in Place-Names.

German Army Manœuvres, 6d.

A series of articles reprinted from *The Times*.

Hardy (Thomas) Dictionary: the Characters and Scenes of the Novels and Poems alphabetically arranged and described by F. Outwin Saxelby, 8/6 net.

Japan Society, London, *Transactions and Proceedings*, Vol. IX., Part II., 5/

London Stories, Part III., 6d. net.

Moment Series: Blake's Songs of Innocence, &c.; Robert Burns; Dickens's Cricket on the Hearth; Emerson's Friendship; Keats's Eve of St. Agnes; and Mary E. Wilkins, A Humble Romance and A Far-Away Melody, 1/ net each.

Odd Volume, 1911, 1/ net.

A mixture of text and pictures published in aid of the funds of the National Book-Trade Provident Society.

O'Donnell (Elliott), *The Meaning of Dreams*, 2/6 net.

Reynolds (Stephen) and Woolley (Bob and Tom), *Seems So! a Working-Class View of Politics*, 5/ net.

Section and Company Drill Made Easy, in accordance with the Latest Infantry Training, 1/6 net.

Revised, and brought up to date, by an Adjutant. In Gale & Polden's Military Series.

#### FOREIGN.

##### Theology.

Pisani (P.), *L'Église de Paris et la Révolution: Vol. IV. 1799-1802*, 3fr. 50.

This completes the work. The four volumes form part of the Bibliothèque d'Histoire Religieuse.

##### Poetry and the Drama.

Hauvette (Henri), *Dante: Introduction à l'Étude de la Divine Comédie*, 3fr. 50.

Setälä (E. N.), *Kullervo—Hamlet: ein sagen-vergleichender Versuch*.

Reprinted from the *Finnisch-Ugrischen Forschungen*.

##### History and Biography.

Bataille (H.), *Les dernières Années de Léopold II.*, 3fr. 50.

Heidenstam (O. G. de), *La Fin d'une Dynastie, d'après les Mémoires et la Correspondance d'une Reine de Suède, Hedvig-Elisabeth-Charlotte (1774-1818)*, 7fr. 50.

##### Philology.

Mitteilungen des Seminars für Orientalische Sprachen an der Königlichen Friedrich-Wilhelms-Universität zu Berlin, Vol. XIV., 15m.

Edited by the Director, Prof. Eduard Sachau.

##### Juvenile.

Gautier (Judith), *En Chine: Merveilleuses Histoires*, 2fr.

With a preface by Jean Aicard. The first volume of *Les Beaux Voyages*, a French version of the English series Peeps at Many Lands.

##### Fiction.

Bourget (P.), *L'Envers du Décor: Nouvelles*, 3fr. 50.

Châteaubriant (Alphonse de), *M. des Lourdes*, 3fr. 50.

The life of a country gentleman of the epoch of Louis Philippe who has the soul of the poet, the artist, and the dreamer.

Duplessix (Jacques), *Printemps sacré*, 5fr.

A collection of short stories written by a young man who died last year at the age of 27, with an introduction by his father.

##### General Literature.

Der Horizont: Ausblicke auf Literatur und Leben, No. 3, 0m. 30.

\*. All books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending books.



## Literary Gossip.

THE 'Letters to William Allingham,' which Messrs. Longman will publish during the present month, were written mostly before 1870, when Allingham came to live in London. Among his correspondents were Leigh Hunt, the Brownings, Tennyson, Thackeray, Carlyle, Emerson, and Ruskin.

The same firm will issue immediately 'Babes in the African Wood,' by Mr. R. Gorell Barnes, a narrative of a summer's camping in British East Africa.

THE long-promised book on Siam by Mr. W. A. Graham (adviser to the Minister of Lands and Agriculture in that country) will be published by the De La More Press early in December. It will be uniform in method and arrangement with Sir J. G. Scott's book on Burma, and will be profusely illustrated.

MR. ELKIN MATHEWS hopes to begin next week with the publication of a collected edition of Lionel Johnson's works, 'Critical Studies.'

WE notice to-day a volume of Tolstoy's posthumous stories and plays. Messrs. Nelson have in hand two further volumes from the same hand—'Father Sergius' and 'Hadji Murad'—for which Mr. Aylmer Maude will write introductions.

THE second instalment of the "Swanston Stevenson" (vols. vi. to x.) will be published on Monday next.

MESSRS. ELLIS have nearly ready a new edition of the 'Collected Works of D. G. Rossetti,' which have been for some time out of print. The book has been revised and rearranged by Mr. William M. Rossetti, and will contain a considerable quantity of matter hitherto unpublished.

MR. DOUGLAS SLADEN, in collaboration with Miss Humphris, is preparing a work on Adam Lindsay Gordon. He would be much obliged if any one having letters or reminiscences of Gordon or his friends which ought to be included would communicate with him at The Avenue House, Richmond, Surrey.

MR. JOHN LANE will shortly publish 'About Algeria,' by Mr. Charles Thomas-Stanford, author of 'Leaves from a Madeira Garden,' &c., who has just been re-elected Mayor of Brighton. As becomes a former President of the Library Association, Mr. Thomas-Stanford describes particularly the discovery, in the ruined Roman city of Timgad, of a public library of the second or third century.

THE December number of *The Positivist Review* will contain an article by Prof. Beesly on the recent railway dispute and the evidence given before the Royal Commission. Mr. Frederic Harrison, Prof. Beesly, and Mr. Philip Thomas protest against the massacres in Tripoli. Mr.

Carey Hall writes on 'Japanese History,' and Mr. F. J. Gould gives his 'Impressions of America,' chiefly in regard to education.

MESSRS. MACMILLAN will have ready shortly 'A Critical Exposition of Bergson's Philosophy,' by Mr. J. McKellar Stewart.

Before the end of the month the same firm hope to publish 'The Land of Uz,' by Abdullah Mansûr (Mr. G. W. Bury). The book is the outcome of ten years' acquaintance with a little-known part of Arabia—the Hinterland of Aden.

PART II. of Mr. Aleyn Lyell Reade's 'Johnsonian Gleanings' is shortly to appear, and will contain an elaborate account of 'Francis Barber, the Doctor's Negro Servant,' his connexion with Johnson, and subsequent career. The book is being published by subscription, and fully deserves the support of all Johnsonians, for the author is doing admirable and original work. His address is Park Corner, Blundellsands, near Liverpool.

THE December number of *The English Review* will contain the first of a series of essays by Mr. Frederic Harrison entitled 'Among My Books,' written in his 81st year.

THE December issue of *Chambers's Journal* will contain an extra Christmas budget of stories. Amongst the general articles will be 'India and the Royal Family,' by "Bahadur"; 'Osman Digna,' by Mr. Percy Cross Standing; 'Berlin,' by Mr. Richard Thirsk; and 'The Scots Guard in the French Service,' by Mr. B. W. Kelly.

MR. DAVID CUTHBERTSON is publishing with Messrs. Schulze of Edinburgh a limited issue of 'A Tragedy of the Reformation: being the Authentic Narrative of the History and Burning of the "Christianismi Restitutio," 1553.' Only three printed copies of this work are known, and the author supplies evidence that the Edinburgh University one belonged to Calvin.

WE are glad to learn from the November *News-Sheet* of the Bibliographical Society that the British Museum authorities hope to publish soon after Christmas a "full-dress" catalogue of the fifty books received under the late Alfred H. Huth's will.

MR. ELLIOT STOCK is publishing immediately a new bibliographical work by Miss Grace Lambert, entitled 'Bookland and some People We Meet There,' in which the author deals with some of the masterpieces of the world's literature.

'THE ROWLEY POEMS' of Chatterton, reprinted from Tyrwhitt's third edition, with an Introduction by Mr. Maurice Hare, are now being published at the Clarendon Press.

WE are sorry to notice the death of Mr. A. W. Robertson, the first librarian of the Aberdeen Public Library, and a brother of the late Prof. Croom Robertson.

In the course of his career Mr. Robertson catalogued many libraries in the North of Scotland. Queen Victoria and King Edward employed him to catalogue the private library at Balmoral Castle.

THE Copyright Bill has now passed the Committee stage in the House of Lords, and that without serious amendment. Lord Gorell—supported by Lord Cromer, Lord Halsbury, and Lord Haldane—proposed an amendment which would have relieved publishers of the obligation to send a copy of every book to Oxford, Cambridge, Edinburgh, and Dublin (not to speak of the National Library of Wales), as well as the British Museum. Lord Curzon, supported by Lord Ashbourne and Lord Courtney, opposed the amendment, which was lost by 14 votes. We propose to deal with the Bill further in our next issue.

THE inaugural meeting of the Historical Association of Scotland was held at Edinburgh University last Saturday, when Prof. Lodge was elected President.

Prof. Tout, in an address on 'The Functions of an Historical Association,' mentioned that the English Association, begun five years ago in London with a group of teachers, had at present a thousand members and fourteen branches, and had published twenty-five pamphlets and leaflets.

ANOTHER new association is the Persia Society, the formation of which was the occasion for a dinner last Wednesday at the Savoy Hotel, and speeches full of pertinent and effective matter by Prof. E. G. Browne and Lord Curzon.

THE *Revue de Paris* begins in its number of last Wednesday a new story by Anatole France, 'Les Dieux ont Soif.'

JEAN FLORENCE is the translator of Mr. G. K. Chesterton's 'The Man who was Thursday,' which is to be published in book form this month by M. Henri Gide, under the title of 'L'Homme est jeudi.' It has already appeared as a feuilleton in the *Paris Journal*.

AN enthusiastic welcome of the first French translation of Carlyle's 'Cromwell' opens the current number of the *Mercure de France*, which, besides its usual fortnightly review of European letters, publishes an article entitled 'Le Moyen de Diffamer Impunément.' The writer deals trenchantly with the difficulties attendant on the administration of the Act of 1881, which was dominated by the idea of assuring immunity to the printer, and has opened a door to anonymous and unpunishable defamation.

PROF. OSWALD HELDER-EGGER, who has died at Berlin in his 61st year, was well known for his research work and skill as a palaeographer. He refused all invitations to become a University lecturer, and for thirty-six years devoted himself to working for the "Monumenta Germaniæ Historica."

## SCIENCE

## MATHEMATICAL LITERATURE.

*The Elements of the Theory of Algebraic Numbers.* By Legh Wilber Reid. (Macmillan & Co.)—The theory of numbers is a subject which has fascinated many great mathematicians in the past, and still retains elusive secrets to attract the inquirer. Dr. Glaisher, whose researches in pure mathematics have covered an exceptionally wide range, has declared to the London Mathematical Society that, if he had to start afresh, he would devote himself exclusively to the theory of numbers. The essential idea of an algebraic number was realized by the geometers of the ancient world. In the tenth book of the 'Elements' Euclid classifies in elaborate detail straight lines whose ratios to known lines can be expressed by various combinations of surds. Algebraic numbers are nowadays defined as possible roots of algebraic equations with rational coefficients, a class which is comprehensive, but which, it may be noticed, excludes transcendental numbers such as  $\pi$ . Just as the elementary theory of numbers is concerned with rational integers, so the theory of algebraic numbers is devoted to the algebraic integers, which are defined as roots of rational equations with unity for the coefficient of the highest power of the variable.

Beginning with the lowest type, the roots of quadratic equations, the modern theory classifies these numbers in "realms" according to the simple surds involved, such as the realm of  $\sqrt{-1}$  or of  $\sqrt{5}$ . For numbers within a realm certain relations analogous to those of rational integers hold.

Perhaps the most interesting development is in connexion with factorization. In the realm of rational numbers an integer can be resolved into prime factors in one and only one way, but in a quadratic realm the statement is not in general true. For example, in the realm of  $\sqrt{-5}$  the number 6 has two pairs of prime factors,  $2 \times 3$  and  $(1 + \sqrt{-5})(1 - \sqrt{-5})$ . To get over the difficulty, "ideal" numbers, one of which may be thought of as the common measure of two algebraic numbers like 2 and  $1 + \sqrt{-5}$ , were introduced and defined with great ingenuity by Kummer. The fact that numerous beautiful theorems concerning these ideal numbers can be proved appeals powerfully to the aesthetic side of every mathematician who learns about them.

The student who wants to be introduced to the subject could wish for no better guide than Prof. Reid. In the book before us he devotes three chapters to rational integers, and then considers in succession the realms of  $\sqrt{-1}$ ,  $\sqrt{-3}$ ,  $\sqrt{2}$ , and  $\sqrt{5}$  before reaching the general quadratic realm, so that the difficulties inherent in this branch of mathematics are disposed of one at a time. The author writes, we are glad to say, in the clearest of styles.

*Monographs on Topics of Modern Mathematics relevant to the Elementary Field.* Edited by J. W. A. Young. (Longmans & Co.)—This collection of essays has been written with the idea of showing the teacher of elementary mathematics how far the ideas with which he is dealing in his everyday work are affected by modern researches.

The first place is given to 'The Foundations of Geometry,' by Prof. Veblen. This monograph is written from the point of view of

the theory of order, the subject being developed in a series of formal assumptions and theorems. The first assumption is "If points A, B, C are in the order A B C, they are distinct," and the first theorem states that "if points A, B, C are in the order A B C, they are not in the order C A B." In Prof. Veblen's scheme there is an assumption concerning congruent angles which is almost identical with Euclid i. 8. From this assumption all the congruency theorems follow. The modern tendency to regard these theorems as intuitive or experimental results, and to discard the Euclidean proofs for elementary teaching, is clearly justified by the essay.

The chapter on 'Non-Euclidean Geometry' contains much which is not readily accessible to the ordinary student, but it is rather spoilt by the omission of any discussion as to the probability of one system of geometry being true rather than another. Even the paradoxical conclusion that all are equally true would be more satisfactory than this silence. The chapter includes a discussion of the relation of non-Euclidean geometry to Cayley's "Theory of Distance," but this is difficult to follow in the absence of clear statements as to the meaning of imaginary points and imaginary lines. Room might have been found in the collection for some discussion of Staudt's theory of imaginary geometry. As it is, we find that Prof. Huntington in his essay on 'The Fundamental Propositions of Algebra' insists on defining imaginary numbers in terms of points of a presumably Euclidean plane, whilst Prof. Woods uses such numbers for proving properties of the Lobachevskian plane.

We have not room to discuss the features of all the nine essays, but we must call attention to the last one, on the transcendence of  $e$ , the "natural" base of logarithms, and of  $\pi$ . By confining his work to a special case and proving that  $e$  cannot be the root of a cubic equation with rational coefficients, Prof. Smith of Columbia has been able to simplify the proof of this interesting pair of theorems, which show conclusively the hopeless case of the circle-squarer.

The collection will repay most careful study, and we are convinced that every teacher, when once he is familiar with the book, will find himself using it frequently as a work of reference.

## OUR LIBRARY TABLE.

*Sir John Burdon Sanderson: a Memoir.* By the late Lady Burdon Sanderson. Completed and edited by his Nephew and Niece, with a Selection from his Papers and Addresses. (Oxford, Clarendon Press.)—This memoir sets forth, in an adequate manner, the life of a man who deserves to be remembered for the share he took in advancing the cause of science during critical periods in London and at Oxford. At the time when modern pathology was born—between 1870 and 1880—his knowledge enabled him to welcome the work of Pasteur, Chauveau, Lister, and Koch. His tact also did much to soften the rigour of the Anti-vivisection law. His gift for original work enabled him to establish in London a school of physiology which flourished in friendly rivalry with the equally famous Cambridge school, the creation of Michael Foster. Though possessing all these gifts, Sir John Burdon Sanderson was, as Dr. J. S. Haldane's memoir shows, in reality a humble seeker after truth, whose absent-mindedness was a constant source of joy, and afforded endless opportunity for

invention, to his undergraduate pupils; a lover of animals, and so tender-hearted that he was hurt by the brutalities levelled at him by the anti-vivisectionists; no organizer, yet obliged to take the lead on many occasions when momentous issues had to be decided; wanting the gift of words, but remarkable for the facts contained in his lectures. The son of a religious enthusiast, Burdon Sanderson was a firm upholder of the view that all the processes which a physiologist can investigate are in ultimate analysis physical and chemical in nature, and that nothing that is not measurable is known.

This strangely gifted and complex personality is here clearly portrayed. The first three chapters of the memoir were written by his wife, the sister of Farrer, Lord Herschell, and his own grandmother was the sister of Lord Chancellor Eldon and Lord Stowell. Lady Burdon Sanderson was her husband's devoted and life long helper, and to her clear brain, sympathy and activity, he must have largely owed the position which he achieved. Born at Jesmond, near Newcastle-on-Tyne, in 1829, he had a brilliant career at the University of Edinburgh, where he obtained a gold medal for his M.D. thesis 'On the Metamorphosis of the Coloured Blood Corpuscles.' He then went to Paris for a short time, and afterwards settled in London, becoming attached in succession to St. Mary's Hospital, the Brompton Hospital for Consumption, and the Middlesex Hospital. When it became plain that he was not well adapted for the work of a consulting physician, he was elected the first medical officer of health for Paddington. Here his special genius found full scope, and he was soon occupied in governmental reports and inspections, especially concerning epidemic cerebro-spinal meningitis, vaccination, and the cattle plague. The work was well and thoroughly done, and in due course he was appointed Professor-Superintendent of the Brown Institution, designed for the furtherance of comparative physiology—a subject to which very little attention had been paid in England. In 1870 he definitely abandoned the practice of medicine, and became Professor of Practical Physiology and Histology at University College, London. In 1873, in collaboration with Prof. Klein, Sir Lauder Brunton, and Sir Michael Foster, he issued the 'Handbook for the Physiological Laboratory.' The appearance of this work was the first indication that a science of physiology had replaced the older "institutes of medicine" which had hitherto been taught as physiology, and that England was again on a level with the teaching in Germany and France. Good work was done in the laboratories at University College, and the original workers in the science were brought into direct contact with one another by the formation of a physiological society, limited at first to forty (and afterwards to fifty) members, who dined together under the genial control of Gerald Yeo, the honorary secretary—for it never possessed a president or permanent chairman. In 1882 Sanderson moved to Oxford, first as Waynflete Professor of Physiology, and, from 1895, as Regius Professor of Physiology in succession to Sir Henry W. Acland. As Regius Professor he devoted himself especially to the subject of pathology, which had not previously been taught in the Oxford Medical School. He died in November, 1905, and left a sum of 2,000l.

"for the support of the Laboratory of the Pathological Department of the University of Oxford, and specially to provide for the expenses of research in pathology conducted in the said Laboratory or elsewhere."



The first part of the memoir ends with a short, but appreciative account of Lady Burdon Sanderson, and has two portraits: the first, a copy of Mr. H. R. Hope-Pinker's bust, which is in the University Museum at Oxford; the second, a striking likeness from a photograph taken by Miss Acland. The second part contains a number of Sir John Burdon Sanderson's papers and addresses, carefully chosen with the object of illustrating his interest in different subjects. There is an Index which is good as to names, but otherwise hardly sufficient.

It was a good idea to choose *The Old Physiology in English Literature* (Dent) as the subject of a thesis submitted to the University of London for the degree of Doctor of Literature. Dr. P. Ansell Robin has shown that he has the literary skill and technical knowledge necessary to produce a satisfactory result. He would have done better to select John Arderne as his example of a medical writer instead of Thomas Vicary. Arderne, a contemporary of Chaucer, shows himself in his writings to be a person of distinct individuality, well acquainted with all the knowledge of his day. Vicary wrote nothing, for 'The Englishman's Treasure,' which is attributed to him, was proved by the late Dr. J. F. Payne to be only a transcript of a fourteenth-century manuscript based upon the writings of foreign surgeons. In estimating the general stock of physiological knowledge possessed by the public in Elizabethan times, Dr. Robin takes no account of the systematic lectures provided by the Barber-Surgeons' Company in London—lectures associated with demonstrations on the dead body to which the public were admitted, if not absolutely at will, yet as easily as they now gain admission to the Hunterian Museum of the Royal College of Surgeons in Lincoln's Inn Fields. He might also have alluded, in the next century, to John Smith's *Ἱεροκλία Βασιλική*; or, King Solomon's Portraiture of Old Age: the Sacred Anatomy both of Soul and Body. It contained an excellent account of the infirmities of age incident to them both, and all the mystical and enigmatical symptoms expressed in the first part of the twelfth chapter of Ecclesiastes. John Smith paraphrased them, and made them plain and easy to a mean capacity. The book ran through two editions in 1666, and contains a wealth of popular physiological knowledge.

*Technical Methods of Chemical Analysis.* Edited by George Lunge. English Translation from the latest German Edition, adapted to English Conditions of Manufacture, and edited by Charles Alexander Keane. Vol. II. Parts I. and II. (Gurney & Jackson).—Since the publication of Vol. I. of this work a new German edition has been undertaken by Prof. Lunge and Dr. Berl. Of this three out of four volumes have been written, and advance proofs have been at the disposal of the present editor when bringing up to date the matter in this English edition of the two parts of Vol. II. The revisers of the English translation have been carefully selected, and are acknowledged experts in their several subjects. They have been able to make, in some cases, such additions as are suitable to English conditions of work.

The subjects dealt with in the present parts include 'Iron,' revised by W. J. Lambert, the Chief Metallurgist at Woolwich; 'Metals other than Iron,' revised by C. O. Bannister; 'Artificial Manures and Feeding Stuffs,' revised by J. A.

Smetham; the article on 'Explosives,' written by Oscar Guttman, and revised by him before his unfortunate death; 'Matches and Fireworks,' revised by E. G. Clayton; and 'Calcium Carbide and Acetylene,' revised by J. T. Conroy. Other important sections are those on 'Illuminating Gas and Ammonia,' 'Coal Tar,' and 'Organic Dyes,' revised respectively by Dr. H. G. Colman, Prof. A. G. Green, and Dr. J. C. Cain. These names are a sufficient guarantee that the work has been carefully and efficiently done in a way to make it acceptable to British analysts. In some cases official methods, or methods in common use in this country, are introduced; for example, in the sections on 'Artificial Manures and Feeding Stuffs' the reviser has added the methods of analysis included in the regulations issued by the Board of Agriculture and Fisheries, accompanied by useful notes of his own on these methods.

The book is well printed, and contains many useful figures, and but few errors or slips, and these of a minor character. Occasionally the head-lines have gone rather astray, as on pp. 360 and 362, and again on pp. 470, 472, and 474 in Part I.; on p. 386 the statement should read that part of the phosphoric acid in basic slag is present in the form of a tetrabasic calcium phosphate; and on p. 450 "non-albuminoid nitrogen" should be non-albuminoid nitrogenous matter. A rather curious statement occurs on p. 451, viz., that crude fibre is estimated by Weender's method, as described by Henneberg and Stohmann; and again, on p. 468, "Weender's" method of estimating woody fibre is given. We can find no evidence of the existence of a Herr or Dr. Weender, but there was a Versuchungs-Station at Weende, in the province of Hanover, at which Henneberg and Stohmann did much of their work on the feeding of animals, and developed their analytical processes, this—the Weende method—amongst others. We believe that the "Station" was moved to Göttingen in 1874. This edition must find a place in all laboratories where technical analysis is studied.

#### SOCIETIES.

ROYAL.—Nov. 9.—Sir Archibald Geikie, President, in the chair.—The following papers were read: 'On the Spectrum of Boron,' by Sir William Crookes; 'A Chemically Active Modification of Nitrogen produced by the Electric Discharge, Part II.,' by the Hon. R. J. Strutt; 'Production of Solid Oxygen by the Evaporation of the Liquid,' by Prof. Sir J. Dewar; 'On the Gaseous Condensable Compound, explosive at Low Temperatures, produced from Carbon Disulphide Vapour by the Action of the Silent Electric Discharge, Part II.,' by Prof. Sir J. Dewar and Dr. H. O. Jones; 'Optical Dispersion: a Comparison of the Maxima of Absorption and Selective Reflection for Certain Substances,' and 'The Influence of the Solvent on the Position of Absorption Bands in Solutions,' both by Dr. T. H. Havelock; and 'An Experimental Investigation of Gibbs's Thermodynamic Theory of Interfacial Concentration in the Case of an Air-Water Interface,' by Prof. F. G. Donnan and Dr. J. T. Barker.

ZOOLOGICAL.—Nov. 7.—Mr. F. Gillett, V.P., in the chair.—Mr. F. Menteith Ogilvie communicated a paper, by Mr. T. E. Gunn, 'On the Presence of Two Ovaries in Certain British Birds, more especially the Falconidae.'—Mr. R. I. Pocock exhibited a series of lantern-slides prepared from photographs taken by Mr. P. W. Farmborough, illustrating the colour-change and phases in the moult of an Arctic fox now living in the Society's gardens.—Mr. D. Seth-Smith read a paper, illustrated by lantern-slides, on 'The Moulting of the King Penguin (*Aptenodytes*

*pennanti*) in the Society's Gardens.'—Dr. S. F. Harmer read a paper, by Prof. A. D. Imms, entitled 'Some Collembola from India, Burma, and Ceylon, with a Catalogue of the Oriental Species of the Order.'—A paper on the 'Ontogenetical Transformations of the Bill in *Ardea cinerea*,' by Prof. P. P. Sushkin, was read by Mr. Seth-Smith.

INSTITUTION OF CIVIL ENGINEERS.—Nov. 14.—Two papers were read: 'The Loch Leven Water-Power Works,' by Mr. A. H. Roberts; and 'The Hydro-Electric Plant in the British Aluminium Company's Factory at Kinlochleven,' by Mr. F. B. Sonnenschein.

SOCIETY OF BIBLICAL ARCHEOLOGY.—Nov. 8.—The Rev. W. T. Piller in the chair.

The Rev. Dr. Ball read a paper on the lines of his contribution to the Hilprecht anniversary volume (1909), in which he attempted to show how the trilateralism of the Semitic languages originated. The author finds most of the Biblical roots of this group pre-existing as actual words in Sumerian, the primitive language of Babylonia, which, on that and other grounds, he is disposed to designate Proto-Semitic. In illustration of his theory, Dr. Ball traced most of the important words which fall under the letter *beth* in the Hebrew lexicon to their biliteral sources. Among the most interesting of his incidental comparisons was that of the Hebrew *set-aw*, winter, with the Sumerian *shed, sid, sheg, she, &c.*, meaning frost, cold, ice, snow, and the like, and the Chinese *süt, set, siok, hsüe*, snow, ice.

MATHEMATICAL.—Annual Meeting.—The new Council and officers were elected as follows: President, Dr. H. F. Baker; Vice-Presidents, Mr. J. E. Campbell, Prof. A. E. H. Love; Treasurer, Sir Joseph Larmor; Secretaries, Mr. J. H. Grace, Dr. T. J. I. A. Bromwich; other Members of the Council, Mr. G. T. Bennett, Prof. W. Burnside, Mr. E. Cunningham, Mr. A. L. Dixon, Dr. L. M. G. Filon, Mr. J. H. Jeans, Mr. J. E. Littlewood, Prof. H. M. Macdonald, Major P. A. MacMahon, and Mr. A. E. Western.

The President alluded to the deaths of Mr. S. H. Burbury and Prof. Chrystal, and the consequent loss to the mathematical world. Before presenting the De Morgan Medal to Prof. H. Lamb, the President gave an account of Prof. Lamb's scientific work.—Mr. J. W. Bottomley was elected a Member; and Mr. J. E. Littlewood was admitted into the Society.—The following papers were communicated: 'The Invariants of the Linear Partial Differential Equation of the Second Order in Two Independent Variables,' by Mr. T. E. Campbell; 'On Closed Linkages,' by Col. R. L. Hipsley; 'On Invariants of a Canonical Substitution,' by Mr. H. Hilton; 'The System of Lines of a Cubic Surface,' by Mr. G. T. Bennett; 'The Relations between Borel's and Cesàro's Methods of Summation,' by Messrs. G. H. Hardy and J. E. Littlewood; and 'A Method of establishing the 27-line System of a Cubic Surface,' by Mr. W. P. Milne.

HUGUENOT.—Nov. 8.—Mr. R. St. A. Roumieu, President, in the chair.—Eight new Fellows were elected.

Mr. C. Poyntz Stewart read a paper on Fénelon and the Huguenots, in which he dealt chiefly with Fénelon's proceedings during his mission to the Saintonge provinces in 1686, and afterwards at La Rochelle. Making use of Fénelon's own letters on the subject and other contemporary documents, Mr. Stewart found reason to combat the generally accepted belief that he was actuated by motives of tolerance and advised an amelioration of the rigorous measures against the Huguenots. In his view Fénelon's reputation for mercy and pity was not justified on a close inspection of the evidence, and Bossuet's estimate of him as "un parfait hypocrite" seemed correct. Some discussion followed, in which the Rev. G. W. Minns, Mr. Maurice Wilkinson, Capt. Dampier, Dr. Ogier Ward, and Mr. T. P. Le Fanu took part.

The President mentioned that two events of special interest to the Society had recently taken place: the unveiling of the statue of Jean Guiton at La Rochelle, and that of the Huguenot memorial at Mount Nod burial-ground, Wandsworth.

## MEETINGS NEXT WEEK.

- Nov. Bibliographical, 8.—'The British Museum Subject Index,' Dr. G. K. Fortescue.  
 — London Institution, 8.—'Troyes,' Mr. H. Beaumont.  
 — Surveyors' Institution, 7.—Junior Meeting.  
 — Institute of British Architects, 8.—'Modern French Sculpture,' Mr. H. Heathcote Statham.  
 — Geographical, 8.30.—'Volcanic Craters and Explosions,' Dr. Tempest Anderson.  
 Tues. Statistical, 8.—'The Course of Prices at Home and Abroad, 1800-1910,' Mr. R. H. Hooker.  
 — Institution of Civil Engineers, 8.—Discussion on 'The Loch Leven Water-Power Works' and 'The Hydro-Electric Plant in the British Aluminium Company's Factory at Kinlochleven.'  
 — Zoological, 8.30.—'The Freshwater Crayfishes of Australia,' Dr. Geoffrey Smith; 'Contributions to the Anatomy and Systematic Arrangement of the Centropages: III. On a New Genus of Tapeworms from the Bustard (*Rupodotis kori*),' Mr. F. E. Beddard; 'Structure of the Alimentary Canal of the Stick Insect (*Bacillus rossi*, Fabr.), with a Note on the Particogenesis of this Species,' Mr. A. E. Cameron; and other Papers.  
 Wed. Geological, 8.—'Petrological Notes on Guernsey, Herm, Sark, and Alderney,' Prof. T. G. Bonney, and the Rev. Edwin Hill; 'The Evolution of Inoceramus in the Cretaceous Period,' Mr. H. Woods.  
 — Society of Arts, 8.—'The Industrial Progress of the United States of America,' Dr. J. Douglas.  
 Thurs. Royal, 4.30.—'On the Iron Flame Spectrum and those of Sunspots and Lower-Type Stars,' Sir N. Lockyer; 'Sinhalese Iron and Steel of Ancient Origin,' Sir R. A. Hadfield; 'On the Conductivity of a Gas between Parallel Plated Electrodes when the Current approaches the Maximum Value,' Prof. J. S. Townsend; and other Papers.  
 — London Institution, 8.—'Breakwater Building,' Mr. A. E. Carey.  
 — Institution of Electrical Engineers, 8.—'Automatic Reversible Battery Boosters,' Mr. R. Rankin.  
 — Society of Antiquaries, 8.30.

## Science Gossip.

ON Monday last, at the Royal College of Surgeons, was delivered the first of Sir Henry T. Butlin's lectures on 'The Parasite of Cancer.' Taking the protozoa as an illustration of the relation of a parasite to its host—not because he insisted that cancer-cells should be classified as protozoa, but because the resemblance is very close—he dealt with the liability of animals of the same species to be attacked by a particular parasite, with the possibility of immunization, and with the tenacity of life in protozoa even when separated from their host. He gave a detailed account of the points of resemblance between cancer-cells and protozoa, showing that the former, no less than the latter, breed true, and are never transformed into the tissue of their host.

ON Wednesday, in the second lecture, Sir Henry discussed the tumour and the metastases of cancer, and maintained that all the phenomena could be best explained by accepting the cancer-cell as an independent organism bent on self-preservation and reproduction. This theory afforded no explanation of the constancy with which cancer begins at one point, and not at many; but of this, as of the one or two other phenomena which remain inexplicable, it may be said that it is at least not fatal to the theory. He had come reluctantly to the conclusion that the evidence of "formation within" was stronger than the evidence in favour of "entrance from without."

WE regret to learn that Mr. F. W. Terry, one of the U.S. Economic Entomologists at Honolulu, died on the 8th inst., at New York. Mr. Terry, who began life as a "boy attendant" in the Insect Room of the Natural History Museum, had been spending a short holiday at home, and was on his way back to Honolulu when he died. He was about 40 years of age.

IN the "Fauna of British India" Series Canon W. W. Fowler's volume on the Cicindelidae and Pausidae, with a General Introduction to the Coleoptera, and Mr. E. Brunetti's work on the Nemocera (excluding the Chironomidae and the Culicidae), are in the press. Further arrangements include volumes on the Orthoptera (Acrididae and Locustidae), by Mr. W. F. Kirby; on Butterflies (Lycaenidae and Hesperidae), by Mr. H. H. Druce; on the Curculionidae, by

Mr. G. A. K. Marshall; on the Ichneumonidae, by Mr. Claude Morley; and on the Longicorn Beetles, by Mr. C. J. Gahan.

THREE more small planets were visually discovered by Dr. J. Palisa at Vienna on the night of the 21st ult.

No. 4534 of the *Astronomische Nachrichten* contains the results of measurements of close double stars (relating largely to the proper motions of stellar systems) obtained by Prof. Burnham with the 40-inch refractor at the Yerkes Observatory in 1910 and 1911, and forming a continuation of lists previously published.

BROOKS'S COMET (c, 1911) rises now about an hour before the sun, in the constellation Virgo, but is travelling rapidly southwards, and will not much longer be visible in the northern hemisphere. At the end of the year it will be in Lupus, passing afterwards into Centaurus, but diminishing in brightness.

BELIAWSKY'S COMET (g, 1911) sets about an hour after the sun, and is no longer visible to the naked eye. It is near the boundary of the constellations Ophiuchus and Scorpio, and will be in conjunction with the sun on the 17th prox.

## FINE ARTS

*Etchings.* By Frederick Wedmore. (Methuen & Co.)

MR. WEDMORE has lived through the whole period of the modern revival of etching, and has been for thirty years, at least, a conscious and attentive witness of every development through which the art has passed in France and England. He has written catalogues—elegant rather than exact—of Meryon, Whistler, and Mr. Cameron. In countless reviews and causeries, in essays scattered or collected, in volumes entitled 'Fine Prints' and 'Some of the Moderns,' in prefaces to exhibition catalogues, in the monthly magazines and the daily papers, he has helped to form English taste and connoisseurship, and his efforts are bearing fruit in a rapidly spreading appreciation of the masters whom he has praised. Clearly he was the man to write the volume on 'Etchings' in 'The Connoisseur's Library,' and his habitual readers will expect to find it what it is, a typical specimen of Mr. Wedmore's prose. They are all, presumably, skilled enough in French to understand his English, which differs from the language spoken or written by any other islander, yet would shock the pure Parisian, whose turn of phrase it follows with astonishing skill, by its occasional lapses.

ON the whole, if a mild exotic flavour be relished, 'Etchings' will be found an agreeable and readable book, and we are sure that it is Mr. Wedmore's aim to be agreeable and readable. May we hint, however, that the substantial appearance of the volume is deceptive—that its contents are a little thin? Chapter after chapter contains, in carefully balanced periods, baffling

parentheses, and dexterously inverted clauses, a maximum of gossip about particular etchings or particular states in which Mr. Wedmore the collector, or Mr. Wedmore the disinterested critic, takes particular delight, and a minimum, really, in view of the scope of the series to which the book belongs, of positively useful information. Matters like dates, and everything in the nature of statistics, are passed over lightly, with an almost affected disdain of the vulgar habit of accuracy. "A man the years of whose life number about fifty" is a typical phrase.

BUT if poor in facts, the volume is rich in opinions, and it is for criticism, not for the details proper to a book of reference, that one reads Mr. Wedmore. Here let us admit that he has taken every pains to be fair, and has been guided by a fine, if not impeccable, taste. To love every one of the hundred or so etchers of whom he writes is impossible; any man with opinions at all must have his preferences and show them, as Mr. Wedmore himself is not afraid of doing. He is a little hard on Canaletto and Tiepolo, and makes an obviously half-hearted and wholly unsuccessful attempt to rescue Salvator Rosa from oblivion. He sees too little in Corot, who, with all his imperfect command of the *métier* of an etcher, achieved in 'Souvenir d'Italie' at least one success, one vision of permanent and haunting charm. He is less than just to Manet—does he know the early impressions?—ignores Degas, and says no word of such a genius as M. Forain, who has produced in the last two years some thirty or forty etchings of astonishing power and originality, attacking the copper in a way as novel as Zorn's, and no less unmistakably his own. Four lines, containing little but negation, are ill proportioned to the prolific talent of Mr. Augustus John, even though the warmest admirers of that wayward genius would not assert that he has found in etching the mode of expression best adapted to his use. "There is visible refinement in Karel du Jardin" is all too brief a tribute to an etcher whom one of Mr. Wedmore's friends, "too incisive to be insignificant," venerates with unbounded hero-worship. With Mr. Pennell's work our author is obviously in imperfect sympathy; in this case, as also in that of Mr. Brangwyn, English opinion lags behind that of the Continent.

AMONG etchers not generally known or appreciated, we are glad to notice Mr. Wedmore's praise of Geddes, "precursor of Muirhead Bone" in dry-point landscape, of Mr. Charlton's delicate etchings of seashores and harbours, of Mr. Liven's farmyard and fireside dry-points, of Mr. Herman Webster's admirable 'Quai de Montebello,' and of Théodule Ribot. Among the more eminent etchers, he writes with special sympathy on Rembrandt, Goya, Meryon, and Whistler; while the modern names most congenial to him, it would seem, are those of Bauer, Béjot, Bone, Cameron, Lepère, MacLaughlan, Roussel, and Zorn. Mr. Wedmore's



sympathies extend to Northern, but not to Central Europe; it is a fact, though scarcely credible, that he does not mention a single German artist, old or modern. For him Dürer, Beham, Altdorfer, Hirschvogel, Stauffer, Klinger, Geyger, Boehle, Kalkreuth, Kollwitz, Schmutzer, have lived and etched in vain. The nation which, in its public and corporate capacity at least, does far more than England for the honour and encouragement of English etchers, has a right to complain of a serious lacuna in the list of contents of this book.

Mr. Wedmore has fallen into the common, and, it must be owned, excusable error of attributing to Mr. Binyon, who wrote nothing but the preface, that makeshift of an illustrated list which serves for the present as the only catalogue of Mr. Strang's etchings. Had he consulted another catalogue, of which Mr. Binyon is indeed the author, that of the English drawings in the British Museum, he would have seen that Cotman's drawing of St. Mary Redcliffe, the authenticity of which he doubts (p. 149), has a very creditable provenance, the Dawson Turner sale of 1854, whence the Print-Room derived what Cotmans it had before its acquisition of the Reeve Collection in 1902.

The book is, on the whole, well illustrated. The Bauer ('Amiens Cathedral'), a far from typical example of the artist, is greatly flattered by the very pale reproduction, which gives—by accident—just that luminous and ethereal appearance which the original lacks. Bracquemond, Lalanne, Ribot, Lepère, are well represented; not so Canaletto. The Crome, again, is good. The Frank Short, 'A Span of Old Battersea Bridge,' appears to us one of that artist's less desirable pieces, and an aquatint cannot be judged, in any case, by a small reproduction. The Cameron is hackneyed, and we wish that Mr. Wedmore had not reproduced, for the third time, 'Leeds Warehouses' as a specimen of Mr. Bone, and, incidentally, of that occasional weakness in composition of which he is here accused. A far better Holroyd might have been chosen; the MacLaughlan and two Zorns are good.

#### ILLUSTRATED BOOKS.

*The Sensitive Plant.* By Percy Bysshe Shelley. Introduction by Edmund Gosse. Illustrations by Charles Robinson. (Heinemann).—Each stanza of the poem is accompanied in this edition by a fantastic drawing and printed on a page by itself, and there are at intervals full-page illustrations reproduced in colour. The artist has severely overtaxed his imagination, and his submission to Mr. Rackham's influence produces disconcerting effects. His designs seem to be based on a symbolic system, but the relation of this to the symbolism of the poem is obscure. The poem itself suffers more than one would have thought possible from the isolation of its stanzas; very few of these are perfect in themselves, and they reveal their quality only when their relation to the continuous, swift-gliding narrative is kept in view. Mr. Gosse's Introduction contains some valuable remarks on the biographical and botanical implications of Shelley's idyllic piece, and

supplies ballast to an otherwise rather flimsy volume.

Messrs. Hodder & Stoughton publish *The School for Scandal*, illustrated by Mr. Hugh Thomson. Mr. Thomson's coloured drawings will be even more delightful to the public than those illustrations in black and white with which he has made all English readers familiar. The charm of the Georgian interiors renders this version of the play as graceful as a group of fine French porcelain. Yet there is something deeper and more serious underlying the most brilliant of English comedies; only a thin division separates some of its scenes from tragedy; and its illustrator might have shown us that possibility. His Joseph is rather foolish than wicked, and his dainty Lady Sneerwell has no venom in her pretty pout.

*David Copperfield* has been illustrated in colour by Frank Reynolds (Hodder & Stoughton). It is interesting to observe in which portions of David Copperfield's history he has brought out the full significance of the text, and in which he has fallen short. The drawing of Mrs. Micawber looking at us over her shoulder suddenly reveals all the pathetic, unconscious heroism of "the faded lady not at all young," who was so determined never to desert her fantastic spouse. On the other hand, the befouled 'Agnes,' of the least attractive of John Leech's types, is distinctly unsatisfactory. But the level of the illustrations is high, and the backgrounds are extraordinarily happy.

*Honey-Bee*, by Anatole France, a translation by Mrs. John Lane (Lane), is one of the tales in 'Balthazar,' which we reviewed on April 10th, 1909, reprinted without alteration, but with the addition of twelve illustrations in colour by Florence Lundborg. The story is charming, and children will be attracted by it as well as their elders. The illustrations are good of their kind, and some of them show great power of composition.

To produce illustrations which would really be an expression in line and colour of such poems as 'The Cloud' and the 'Ode to the West Wind' is probably an impossible feat; and it is no discredit to Mr. W. Hyde that he has not achieved it in his illustrations of *Shelley's Nature Poems* (Hutchinson). His black-and-white work is so beautiful that it is a pity to see him spending time in these coloured drawings, which are less suited to his very individual talent, and suffer obviously by reproduction.

The flower illustrations in colour by Mr. Edward Detmold in this new edition of *The Life of the Bee* are exquisite. The illustrations of the enlarged bees are nightmares fit to rank with Blake's 'Ghost of a Flea.' With all its socialist virtues the bee is not really a decorative insect, and even Mr. Detmold's talent cannot make it beautiful in any attitude but that of flight. Messrs. George Allen are the publishers, and the version of M. Maeterlinck's book is the well-known one by Mr. Alfred Sutro.

*The Pilgrim's Progress.* With Life of Bunyan by the Rev. John Brown, D.D. Illustrated in Colour by James Clark. (Cassell).—One illustration to this well-printed and pleasant edition of 'The Pilgrim's Progress' is an excellent photograph of Bunyan's portrait. The others, though some are good, are not good enough for the noble classic to which they are appended; nor, perhaps, is it possible in a comparatively cheap volume to have coloured illustrations of the highest sort.

*Patience. The Mikado. The Pirates of Penzance.* By W. S. Gilbert. With Illustrations in Colour by W. Russell Flint. (Bell).—These three operas are all prettily illustrated, the colouring being very agreeable and harmonious. The drawing is facile, and the slight theatricality of every composition probably intentional. 'Patience' is the best of the three; indeed, some of the maidens have a touch of Watteau's grace.

In the illustrations of *Stories from Hans Andersen* (Hodder & Stoughton) an imagination as weird and original as Mr. Rackham's has inspired Mr. Dulac's drawings; and each of the tales has been dealt with in a style of its own. Anything more Chinese than the personages of 'The Nightingale,' anything more floating and undulating than the surroundings of the little mermaid, can hardly be conceived. Mr. Dulac's is remarkable work, worthy of careful study.

*The Rose and the Ring*, as illustrated by Mr. J. R. Monsell (Kegan Paul), has a brightness and humour, both in the coloured pictures and in the black-and-white, which should appeal to young folks.

*Curry and Rice.* By Capt. George F. Atkinson. Fourth Edition. (Thacker).—This reprint, with its forty plates of Anglo-Indian life fifty years ago, comes from a past already as remote as that of 'Tom and Jerry.' Its facetiousness has a pathetic tinge, and its caricature has become material for the collector. The reproductions are very well done, and look almost like hand-coloured sketches.

#### GREAT ENGRAVERS.

*Albrecht Dürer: his Engravings and Woodcuts.*

*Andrea Mantegna and the Italian Pre-Raphaelite Engravers.*

*John Raphael Smith, and the Great Mezzotinters of the Time of Reynolds.*

*Watteau, Boucher, and the French Engravers and Etchers of the Earlier Eighteenth Century.*

WE question the utility of this series (Heinemann) of cheap reproductions of the masterpieces of engraving by a process which obliterates with ruthless impartiality the actual traces of the master's tool, and reproduces little but the composition. That, indeed, is itself an important factor when the work is that of a great painter-engraver like Dürer or Mantegna; but what is left of the charm of Watteau when his picture has first been translated by Aveline or Cars, and then the translation itself reproduced on the scale of 5 in. by 4 in. with every line of the translator blurred by the "screen" of the half-tone process? The third and fourth volumes of the series contain little that any educated eye can enjoy; the mezzotints by Valentine Green and some of those by J. R. Smith suffer from bad printing, in addition to the inevitable reduction. We turn back with relief to Dürer, whose robust line, especially in woodcut, aided by his clear white spaces, triumphs over a process of translation that the eighteenth century is powerless to withstand. The Florentine engravers, too, who figure largely in the volume named after Mantegna, are fairly well reproduced, except when the reduction in scale is of necessity very large. Their works are much less hackneyed than most of the others hitherto

reproduced in the series, and Mr. Hind has become by long practice an expert in the business of marshalling them in due rank and precedence. Whatever may be said against the principle of popularization, the editor of this series is an expert, and has availed himself fully of the most recent critical research.

#### OUR LIBRARY TABLE.

*Notes on Pictures in the Royal Collections.* Collected and edited for *The Burlington Magazine* by Lionel Cust. (Chatto & Windus.)—That Mr. Lionel Cust has a generous conception of the duties of a Surveyor of the King's Pictures has been evident from the articles which have been appearing in *The Burlington Magazine*, of which a first instalment is now issued in book form with numerous reproductions. The subjects extend from the work of Duccio to that of Bernini, and the editor's notes are supplemented "by some of the leading art-students in Europe," among whom may be mentioned Prof. von Dobschütz, who treats of the Abgarus legend in connexion with a Greek copy of the sacred picture of Christ at Genoa.

Not the least interesting feature of the book is the revelation which it affords of the direction of the Prince Consort's activity as a collector. At a time when the official judgment was possessed by the tradition of the Bolognese, when "even Velazquez was not rated higher than Guido Reni, and the works of Van Eyck, Memline, Albrecht Dürer, and Cranach were, if seen at all, viewed with a kind of amusement, looked upon as curiosities, and generally classed together as 'Gothic,'" Prince Albert was steadily buying "Primitives" whenever occasion offered. In this manner the Royal collections became enriched by examples of the work of Duccio, Gentile da Fabriano, and Fra Angelico, while of the Saxon "Primitive" Lucas Cranach the Prince acquired no fewer than ten examples. A number of these pictures passed into the Royal collections only because the Prince Consort's efforts to induce the national authorities to undertake their purchase were unavailing.

The greatest Royal collector was Charles I., and in all that relates to his collection and to the portraits of the king himself Mr. Cust is an acknowledged authority. Many of his treasures went to enrich the galleries of Madrid, Paris, and Vienna. Among those, however, which remain is the charming Venetian composition known as 'The Lovers,' which serves as a frontispiece to the present work. It has been ascribed alternatively to Titian and Giorgione, and the editor is disposed to accept the former attribution as regards execution, while ascribing to Giorgione the original conception. This view finds contributory support in the version of the subject in the Casa Buonarroti—said to be Giorgione's, but perhaps in truth an early copy—where the figure of the woman is as truly Giorgionesque in delicacy and poetic feeling as the more mature and sensuous type of the other is Titianesque in its warmth and power. An article contributed by Mr. Herbert Cook assigns the picture at Buckingham Palace to Paris Bordone, whose peculiar characteristics of hard, cold brilliancy seem to have been as strongly visible in yet a third variant of the composition, if we may judge from the modern copy of it by Fabris in the Academy at Venice.

*The 'Adoration of the Magi,' by Jan Mabuse.* By Maurice W. Brockwell. (Privately printed.)—Monographs on single pictures are somewhat rare, and the fact is scarcely surprising. Mr. Brockwell has joined the ranks of their authors by extending further his inquiries into the history of the Naworth Mabuse, concerning which he has written with admirable knowledge, research, and promptitude. He has now put together in convenient form all the evidence that exists about the history of the picture, and adds to it a biography of Mabuse, a note on the technical conditions of the work, and a description as minute in its attention to detail as Mabuse himself would have desired his work to receive. Seven plates from photographs of the picture add to the attractiveness of the book and enhance its value as a record, giving it somewhat of an air of finality. About the history there is some uncertainty, though no work of art depends less on a pedigree. Horace Walpole appears to be circumstantial enough in his statement that it was brought over to England in 1787 and exposed at Greenwood's in Leicester Fields, but it has not proved possible to discover the source from which Walpole obtained his information. Its presence in the Earl of Carlisle's collection, in conjunction with the fact that that nobleman having been one of three purchasers of a part of the collection of the Duke of Orleans, would account for the belief that it once belonged to the Orleans collection; but the evidence is clear that only the Italian and French portions of that collection were bought by the syndicate of which the Earl of Carlisle was a member. The Duke's Flemish, Dutch, and German pictures were sold to another English syndicate; and the Earl of Carlisle appears in a list of buyers as having acquired from them a portrait of Snyders by Van Dyck. In a catalogue of these works, as exhibited in London in 1793, there is a mention of an 'Adoration' by Albert Dürer. This picture Waagen believed to be the Mabuse 'Adoration,' which was undoubtedly catalogued as a Dürer in 1780, when in Prince Charles of Lorraine's collection, and was sold as such in 1781. Mr. Brockwell does not quite succeed in convincing the present reviewer that Waagen may not have been right.

It is perhaps more easily possible to overpraise Mabuse's achievement than to overestimate the importance of its addition to the national collection. In the best manner practicable it has redeemed the Flemish Room from a certain reproach. What was a *Camera* has become a *Sala*, and the works of Van Eyck and Memline gain in intimacy by the contrast set up.

Mabuse went to Italy in the train of Philip of Burgundy immediately after painting the 'Adoration,' and there stayed for ten years, during which time he felt his way in art eclectically. He went from Rome to Florence and Verona, and the beautiful triptych now in the museum at Palermo points to the fact of his having visited Venice and having been specially attracted there by the work of Giovanni Bellini. The picture at Palermo shows the softness of contour and the depth of the Italian period of his art as truly as does the 'Adoration' its earlier serenity and fidelity.

*William Morris to Whistler: Papers and Addresses on Art and Craft and the Commonweal.* By Walter Crane. (Bell & Sons.)—This collection of papers and addresses will need no commendation from us. Mr. Walter Crane is known throughout the world as the foremost survivor of the little band of artists who were the mainspring of the decorative

revival of the late nineteenth century. Some of the papers are biographical; some are surveys of the movement of art; some, again, are eloquent restatements of the need for beauty in modern life; and others are practical addresses on such subjects as colour embroidery, early Italian gesso-work, the decorative treatment of animals in art, and the arts and crafts allied to architecture.

The papers are illustrated by a large number of drawings by Mr. Crane himself and photographs of such diverse subjects as four pages of Morris's illuminated manuscript of Omar Khayyam (now in the British Museum, though Mr. Crane does not say so), and a painting and self-portrait by Whistler. The author's account of the changes that art has passed through in his own time is unexpectedly tolerant towards some recent developments which he could hardly have been expected to appreciate. This little book will, we feel sure, be read by every artist and art student with profit and pleasure. It is very well printed—alas! on shiny paper.

*London Houses from 1660 to 1820: a Consideration of their Architecture and Detail.* By A. E. Richardson and C. Lovett Gill. (B. T. Batsford.)—This monograph on London houses of interest in the history of Neoclassic domestic architecture consists of 98 full-page photographic illustrations and nearly as many pages of introductory history and descriptive text. London is particularly rich in examples of the period in question, and Mr. Richardson and Mr. Gill are fortunate in being the first to treat of it exclusively, dealing with the development of square, and street, and house, from the time of the Restoration to that of the Regency. From the Regency onwards the aspect of these squares has changed for the worse. The appropriately designed gardens were first swept away by the landscape gardener; and after that each year has recorded some act of vandalism detracting from the gracious and reposeful character of quarters once fashionable. Apart from the merits of individual houses, the period affords examples of fine town-planning, the value of which can hardly be over-estimated, and will probably become more fully realized after they have been finally destroyed. The authors show how these squares, at the time of their building, were virtually in the country, "self-supporting fashionable little towns by themselves; the wants of the inhabitants supplied from the neighbouring farms." The leisurely yet formal manners of the time and its flavour of classic scholarship are expressed in the design of the houses. One of the most interesting features of the introductory chapter is an Act of Parliament of 1666, entitled "Rules and Dimensions for re-edifying the City," intended to settle disputes which arose between leaseholders and tenants respecting houses destroyed by the Great Fire—a forerunner this of the highly complex London Building Act of our own day.

The authors divide their work into "the early or formative period, 1660-1720"; "the middle or Palladian period, 1720-1760"; and "the refined or formal classic period, 1760-1820." Of these, perhaps the most interesting is the first, showing plain wall surfaces pierced with white square-sashed window openings, crowned with a heavy cornice under a steeply pitched tiled roof. The second period illustrates the revised principles of Roman architecture as interpreted by Palladio, the finest English edition of whose book was published in the year 1716. This gave place to pure Classicism, inspired by the researches in Greece and Italy of such men as Stuart and Revett and the brothers Adam. The chapter dealing



with the construction of the town-house is most interesting, and valuable also for the plans there given, which suggest possibilities of singular beauty, and show also the infinite diversity of arrangement in town-houses. The volume concludes with a general Index and a plan of the area treated of.

*Portraits of Dante from Giotto to Raffael: a Critical Study, with a Concise Iconography*, by Richard Thayer Holbrook (Lee Warner), is the result of five years' exhaustive study of the subject. The author unhesitatingly decides for Seymour Kirkup's tracing of Giotto's fresco in the Bargello, before it was spoilt by Marini's "restoration," as the one genuine portrait of Dante, and brings new light to bear upon the story of its discovery in 1840. He shows that Crowe and Cavalcaselle are almost certainly wrong in assigning it to 1300, and that it must have been painted between 1334 and 1336, the year of Giotto's death. He rejects the Torrigiani death-mask, which still claims numerous supporters, in spite of the marked discrepancies that exist between it and the measurements of Dante's skull, discovered in 1865, and the fact that it is extremely doubtful whether the art of making death-masks was known in Dante's day. Indeed, he thinks the mask was probably derived from the Naples bust, the best known and most striking of all Dante portraits. This can hardly have been copied from the mask, because it shares with the Ricciardi miniature important features not found in the mask. Some clever sculptor, acquainted with Dante's character and works, may have found in Giotto's fresco, or more probably in the Palatine miniature, a model upon which he based his bust, for the author thinks the Ricciardi miniature was derived from the bust. It seems that the lost portrait in Santa Croce was more probably the work of Taddeo Gaddi than of his master Giotto, from whom it was doubtless derived. The numerous reproductions in juxtaposition of the principal portraits discussed enable the reader to judge for himself of the evidence upon which Prof. Holbrook's conclusions are largely based. The book is a valuable addition to Dante literature, for which all serious students of the great Tuscan will be grateful.

## FINE ART EXHIBITIONS.

### MR. CAYLEY ROBINSON AT THE LEICESTER GALLERY.

THIS is the most representative exhibition of Mr. Robinson's work which London has seen since his first "one-man show" at the Baillie Gallery, then in Bayswater, and, although since that time his reputation has necessarily grown, it will probably still be useful to remind a great part of the public that he is one of the finest and most scholarly painters this country possesses. The critics discovered Mr. Robinson a good dozen years before any but the rarest art-patron, a fact which is brought home by the reappearance here, alongside of his 'Blue Bird' drawings, of a number of works, still apparently in the artist's possession, which have previously figured in picture shows. The best of the 'Blue Bird' series, such as Nos. 1, 3, and 14, are as fine as any of these earlier works. In others the exigencies of illustration have led Mr. Robinson out of his proper field. M. Maeterlinck, in an appreciative letter printed (not too correctly) as an introduction to the catalogue, speaks of the artist having interpreted the story

"par le dedans," instead of translating it "par le dehors." This is true of about half the drawings, but in the others the onus of presenting in form and colour the scenes and personages described in the book has weighed too heavily upon the artist's conscience to be disregarded. When, as in Nos. 19 and 21, he essays the kind of fantastic invention which comes naturally to Mr. Rackham, his wit is elephantine, and his grotesque creatures show a lack of insight into the broad analogies which underlie divergences of physical structure. The two children, moreover, so sympathetically drawn when they are the main subject, as in Nos. 1 and 3, are treated sometimes in perfunctory fashion when they intrude (as in No. 4, *The Garden of Night*) upon an imaginative excursion into regions where their solid corporeal presence becomes incongruous. Almost every attempt at a literal rendering of the text is to some extent disastrous. *The Galley of the Dawn sails for the Earth* (46) is a commonplace of illustration; and even No. 36, *The Children enter the Palace of Luxury*, and No. 44, *The Kingdom of the Future*, while theatrically effective, are petty and composite in design, in comparison with the unity of Mr. Robinson's more typical creations. In the former we see a man with the instinct for monumental design striving conscientiously to adapt himself to the illustrator's outlook and express himself primarily by means of the small things of the picture rather than the masses. No. 35, *The Little Child Found*, is perhaps the most striking example of the painter's aptitude for serious decorative work. He is probably the most competent artist in this line we possess, though unutilized. Nos. 25, 29, and 56 are instances of an odd experiment in composition in two widely separated planes, unconnected except by an implied ground-plane cut off by the picture frame. In Nos. 25 and 56 the daring attempt is successful, but in *The Centurions* (29) it emphatically is not.

## OTHER GALLERIES.

To be outmoded, Mr. Beerbohm has assured us, is to become a classic if one has written well, and so it is in the world of art with but a decent interval. The old-fashioned painter of yesterday becomes the old master of to-morrow so soon as we realize that the competence we despised when it was contemporary is indeed extinct, and so respectable. After Mr. Greaves we have Louis Mettling (1846-1904), whose work already belongs to the past—to the day when the complex virtuosity of oil-painting—"la peinture à la jolie transparence ambrée et cristallisée," to cite De Goncourt's phrase—was still, to some extent, traditional. The best of his work now on view at the Galleries of Messrs. Colnaghi & Obach would be a technical mystery to any modern art school—a mystery learnt mainly, perhaps, from Corot and shared by Roybet, who doubtless contributed largely to discredit it. In Mettling's hands it never sank to a cheap conjuring trick, but was sometimes a little dull. Such a work as the *Old Man talking to his Dog* (36) shows on the other hand what mastery a minor painter can, on occasion, attain to. It almost evokes souvenirs of Rembrandt by its terse vitality. Nos. 8, 28, 38, and 42 may also be mentioned as typical nineteenth-century works of excellent quality.

The water-colours and pastels of Mr. J. Hamilton Mackenzie at the Dowdeswell Galleries are fairly good examples of the contemporary Scottish school, with the looseness of handling characteristic of

painters of that nationality. This Scotch handling is not quite formal enough to serve effectively an intention of generalization—not quite characteristic enough to express detail; but it seems ambiguously designed to be read either way according to the taste of the beholder. This is the weakness of the school; and in his pastels Mr. Mackenzie is fortified in his half-way house by an admiration for Mauve, who was somewhat of the same way of thinking. His water-colours, as in No. 26, and still more occasional gouache drawings like No. 30, exhibit more compactness of design and more definite feeling for colour.

Miss Anna Airy's work at Mr. Paterson's Gallery displays her well-known cleverness in the drawing of blossoming or fruit-laden branches arranged in quasi-decorative fashion. By this we mean that the artist does not proceed by setting down on her paper a severely selected abstract of the typical elements of her subject, but rather arranges the things themselves to the best advantage, as one might the figures in a *tableau vivant*. She is very careful to see her branches from such a position that they make of themselves a fairly good pattern within the frame, but her actual drawing of them is not that of a designer. It is purely imitative, though in a capable fashion. Miss Airy has, however, followed out so often the characteristic twists and corrugations of the branches of fruit-trees that she ought surely to be able to design freely ideal branches which would obey the general laws of growth while serving a decorative purpose in a direct and simple fashion.

## HISTORICAL BASIS OF THE ACTS OF PAUL AND THEKLA.

IN the tale of Paul and Thekla (for whose historical character in nucleus I have contended) the fact that the dethroned Queen of Pontus came to reside at Pisidian Antioch is one which we should be glad to support by definite contemporary historical evidence. There is nothing actually strange in the statement about her coming there. In an earlier part of her life, after she had to retire from Thrace, where she had been queen-consort, she settled for some years in Cyzicus, and played a prominent, though wholly unofficial part in the life of the city. Similarly, when she retired from Pontus, leaving her son to rule alone, she settled in a great city of the Province Galatia. Doubtless her retirement was a matter of state policy, arranged with the Roman Imperial government, acting through the legate who commanded Galatia. The exact date when she retired was in all probability 48-9 A.D. The coinage of Pontus has been arranged chronologically by Babelon and Reinach ('Recueil', p. 21); and the inference is drawn in *The Expositor* (Oct., 1902, p. 278 f.). For her home Ancyra was regarded as too close to Pontus, and therefore she was settled in the southern capital of the province, viz., Antioch, which at that time served (as a new discovery shows) as a home for "kings in exile."

One day in last July my friend Mr. W. M. Calder and I were walking along a street in the modern town of Yalowadj, close to the site of Antioch. My companion noticed some large letters on a fragment of entablature of ornate character which protruded out of the ground at the gate leading into the courtyard of a Turkish house. The letters were ORIS. F., i.e., son of a person whose name ended in OR. The name of

the father was therefore non-Latin. Now, taking into account that the letters were about four inches high, and that they were engraved on the cornice of what must probably have been a pretentious heroon, and in form belonged to the age of Augustus or very soon after, and finally that a person like this, wealthy and prominent in the Roman colony, had a father who was not Roman, we immediately concluded that the tomb belonged to the son of a native client-king, dethroned and pensioned off in Antioch, in the same way as native royal families have often been provided for by the Government of India. We resolved, at all costs, to get the inscription out of the ground. This was no easy matter. The street had to be dug up, and the consent of the householder secured. In Turkey it is usually a mistake to ask for permission, as, if you do so, you rarely receive it, and only after interminable delays. You begin to do what you aim at, and arrange with objectors as they appear. Every explorer soon learns that all who can make any claim, however slight, lodge their objections as soon as they learn what is going on: you satisfy their claims one by one, as they are lodged, and meanwhile work as quickly as possible to get the task completed. The owner of the house soon appeared after we got to work, and we arranged with him for a price that we should uncover the marble, and he should fill up the excavation, which was evidently going to be deep and difficult. The street was hard, packed with stones, large and small, and there was little room to work. No municipal authority was interposed to prevent us, and the whole business was ended and the place put in order again within about an hour. All that we could do was to make a narrow deep hole along the front of the marble and put our heads, one at a time, down into this hole to examine the worn letters.

We found that the inscription was engraved in three lines, and not in one as we had at first thought; but the first and third lines had almost entirely disappeared owing to the breaking of the front of the cornice. Only the tops of some of the letters in the last line and the bottom of the letters in the first line remained—enough to make some of them certain, such as A or B, and to leave only a choice between two or three alternatives in other cases, while a certain number had been entirely broken away. The result was, completing all lost or imperfect letters:—

... O . REGIS . TARCONDI  
MOTI . PHILOPATORIS . F .  
STRATONI . . . . .

The person who was buried here was of the royal family which ruled over a part of Eastern Cilicia, near Mount Amanus, in the time of the later Roman Republic and the early Empire. One King Tarkondimotos was a friend of Cicero and Cæsar, another of Antony, but dethroned by Augustus. Difficult questions connected with this dynasty are reserved for a paper by Mr. Calder.

The point that is most interesting and really important is the bearing on the Acta of Paul and Thekla. One detail after another in the skeleton of that tale (which I take to be ancient and trustworthy) is found to be historically correct. We cannot yet assert that Queen Tryphæna was actually settled in Antioch; but we now see that Antioch was a place of refuge under the early Empire for scions of those client-dynasties which were allowed to govern territories on the frontier of the Roman territory in the century from 50 B.C. to 50 A.D. The term "Provincia Galatia" expressed the whole

sphere of Roman interests and policy in Eastern Asia Minor during that time and later. Everything that was done by Rome, except the war against the Homonades about B.C. 8-6, originated from, and everything culminated in, the organization of this Provincia. When Cappadocia was taken by Tiberius in A.D. 17 it did not become in the strict sense a Provincia; it was a private estate of the Emperor, managed by his procurator. So it remained till A.D. 74, when it was united with Provincia Galatia. Only under Trajan did it become Provincia Cappadocia simply. Thus the Roman conception "Galatia" was immensely important under the early Empire, and Antioch was a city of the very highest consequence in the Roman foreign policy. The chronological difficulties connected with the residence of Tryphæna there are only apparent; they ceased to exist when her coinage was systematically classified by M. Th. Reinach; and the necessary inferences are drawn in the article in *The Expositor* already mentioned.

W. M. RAMSAY.

### Fine Art Gossip.

At the Tate Gallery, on Wednesday, Sir William Ross presented to the Trustees of the National Gallery a bust of Alfred Stevens and a cast of the chimney-piece at Dorchester House. This tribute to an artist whose genius was in his lifetime very insufficiently recognized by his countrymen is largely due to the energy and insight of two Frenchmen: Prof. Alphonse Legros, President of the Stevens Memorial Committee, and Prof. Édouard Lanteri.

In making the presentation Sir William Ross traced the kinship of Alfred Stevens's art with that of Michael Angelo, Benvenuto Cellini, and Quintin Matsys—even with that of the craftsmen of Herculaneum, Pompeii, and Mycenæ. Beneath the individual Stevens found the universal; and at a time when arts and crafts were dissociated, he had worked in the spirit of the motto "One Art Only," the art of design. Lord Plymouth accepted the bust on behalf of the Trustees.

THE late Hugh Alexander Laird, of Ardmore House, Blackheath, has bequeathed a valuable collection of modern French and Dutch pictures to the Scottish National Gallery, Edinburgh.

AN exhibition of paintings and drawings by Mr. Augustus John will open on the 28th inst. at the Chenil Gallery, Chelsea.

SOME influential members of the "Old" Salon are urging the Société des Artistes Français to reform its future exhibitions by devoting separate rooms to separate nationalities. It is pointed out that this practice now obtains in all large international art exhibitions, and that the "Old" Salon, with its average of 8,000 exhibits yearly, and contributors from every part of the world, is no longer a national, but an international institution.

THE death of the Venetian painter Félix Ziem, on Saturday last, ends a long career. The son of a Hungarian father and a Burgundian mother, Ziem was born at Beaune on February 26th, 1821, and studied architecture at Dijon, which he left for Italy and the East. After a sojourn in Paris, he was again—from 1845 to 184—in Venice and the East, and in

1849 his work was hung at the Salon. In 1852 he painted and exhibited one of his best-known views of Venice, which is now at the Luxembourg. His 'Lever de Soleil à Stamboul,' in the Salon of 1859, was described by Théophile Gautier as "le plus beau tableau de l'école moderne." His later pictures were accorded separate exhibitions in Paris, and as recently as April of last year a show of his works in the Haymarket attracted a good deal of attention.

A year or so ago he made a munificent gift to the Petit Palais, Paris, of fifty-six pictures, forty-one water-colour drawings, seventy-four studies, and five albums of sketches, all of which are now displayed in a gallery named after him.

A NOTEWORTHY addition to art criticism has just been published at Brussels. The so-called 'Heures de Milan,' i.e., the portion of the 'Très Belles Heures de Notre-Dame' preserved in the library of Prince Trivulzio at Milan, have been reproduced for the first time, with an Introduction and exhaustive commentary by M. Georges Hulin De Loo.

DR. HANS SINGER has just published the catalogue of the portrait-drawings in the Print-Room at Dresden, which includes every portrait-drawing of which the name of the person represented is known.

ON the recommendation of Councillor von Tschudi the authorities of the Bavarian National Gallery have acquired for the permanent collection at Munich three paintings by the late Prof. Fritz von Uhde, entitled 'Engel,' 'Waldinneris,' and 'Mohrenkönig.'

DR. WILHELM BODE, the Director of the Kaiser Friedrich Museum at Berlin, has arrived in New York, where he will make a study of American cataloguing and museum arrangement. He has also stated that an object of his visit is to study the Rembrandts now in the United States. According to him, there are 650 authentic paintings by Rembrandt in the world, 100 of which are now in America.

DR. C. H. READ opened last Wednesday, at the Whitworth Institute, Manchester, a loan collection of old English pottery, which is specially strong in slipware and salt glaze.

WE find that we were misled by a belated official announcement into stating last week that Sir George Warner's retirement had been postponed. He ceased to be Keeper of the MSS. at the British Museum on October 3rd.

SOME interesting discoveries have been made by Commandant Esperandier, of the French Army, as the result of excavations in Mont Auxois. A certain portion of the original fortifications of Alesia, the capital of Vercingetorix, has been exposed, and, although the massive wooden blocks constituting the ramparts have been reduced to powder, the nails which held them together have been found. These are in a remarkable state of preservation. They are headless, and measure from 10 to 12 ins. in length. The road leading into the fort has also been clearly traced.

### EXHIBITIONS.

- SAT. (Nov. 18).—Mr. Edmund Dulac's Water-Colours illustrating Stories from Hans Andersen, Private View, Leicester Galleries.  
—Etchings by Rembrandt, Meryon, and Whistler. Mr. E. Gustkunst's Gallery.  
—Mr. Alexander Fisher's Work in Silver, Gold, and Enamel, and in Jewellery, Private View, Leicester Galleries.  
—Mr. J. Doman Turner's Water-Colours, Private View. Allied Artists' Association, 67, Chancery Lane.  
—Miss Mary G. W. Wilson's Pastels, 'Flowers and Fields,' Private View, Messrs. Connell's Galleries.  
TUES. —Mr. James McNeely's Etchings, Messrs. Goupil's Gallery.  
—New English Art Club, Forty-Sixth Exhibition, Suffolk Street, Pall Mall East.



## MUSIC

## OPENING OF THE LONDON OPERA HOUSE.

MR. OSCAR HAMMERSTEIN selected for the opening night of his London Opera-House 'Quo Vadis?' from the novel of Sienkiewicz, with music by Jean Nougues. The work, though it has achieved unusual success on the Continent, is new to London. Through the novel the story has become familiar. The burning of Rome and the final scene in the circus are the great spectacular effects in the piece, though the stage is never without some excitement to attract the eye. M. Nougues was evidently well aware that music had but a subordinate part to play, and he certainly has shown great restraint. His work is pleasing, and his orchestration good and never noisy. There is melody in it which betrays the influence of Massenet; but this is quite suitable to the love scenes. The Christian themes in the third and fourth acts are really the most impressive in the opera; here, indeed, the composer had his best opportunity. In general, the music was in keeping with the situations, but wanted matter of deeper import.

Of the actors, Mlle. Aline Valandri, the Eunice, has a sympathetic, well-trained voice. M. Maurice Renaud impersonated Petronius with good dramatic and vocal effect, while M. Jean Auber as Vinicius displayed a voice of pleasing quality. M. Figarella, the Chilo, deserves special mention. The chorus sang well, and some of the groupings were very effective. The playing of the orchestra, under the direction of the composer, was excellent.

On Wednesday evening Rossini's 'Guillaume Tell' was performed, and, though an old opera, was probably new—except for the often played Overture—to most who were present. It has always been said that it is the composer's masterpiece in grand opera, yet those who have seriously studied the score are well aware that with the gold there is some dross. It was interesting, nevertheless, to hear a work so different from the dramatic style of the present day; for, as many pages in it show, Rossini was a genius, albeit an indolent one. He never fully matured the gifts with which he was endowed.

With regard to the performance, the chief singers were unequal. Mlle. Victoria Fer, the Mathilde, was apparently nervous; moreover her voice is not well suited to the music. On the other hand, M. Orville Harrold, the Arnold, has exactly the voice which the part requires. He did not begin well, but soon improved, and was particularly good in the scene in which he learns of the murder of his father. William Tell was impersonated by M. José Danse: his singing, diction, and acting were all excellent. The choral singing in the second and third acts was very good. Signor Luigi Cherubini is an able conductor.

## THE RUSSIAN BALLET AT COVENT GARDEN.

Two new ballets have been given at Covent Garden, both taken from Tchaikowsky's 'La Belle au bois dormant,' and both consisting of a *pas de deux*. The one first performed was 'L'Oiseau d'Or,' the dancers being Madame Pavlova and M. Nijinsky, and if the reputation of these two first-rate artists was not enhanced thereby, it was at least fully maintained. On the same evening they also took part in 'Le Pavillon d'Armide' and 'Les Sylphides.'

Madame Pavlova has left London for a long tour in the provinces, but on Tuesday evening Madame Kchessinska, "dancer of honour" to the Emperor of Russia, made a first appearance in 'Aurore et le Prince,' the other *pas de deux*, and her graceful, and at times animated, style of dancing created an immediate and strong impression. She was assisted by M. Nijinsky, whose clever leaps into the air were unusually high. Both artists were evidently quite in the vein. Madame Kchessinska was also delightful as Columbine in the 'Carnaval.' This ballet has been seen before, but its fascination is not diminished by repetition.

## OUR LIBRARY TABLE.

*Musical Composition: a Short Treatise for Students.* By Charles Villiers Stanford. "The Musician's Library." (Macmillan.)—"In grateful memory of the masters who taught me" is written on the fly-leaf of this book, and the author in his Prefatory Note expresses his deep sense of gratitude "to a numerous and many-sided body of pupils who, in learning from him, have taught him how to teach." Dealing with harmony and counterpoint he rightly declares that there is no such boundary wall between the two as most students imagine. That idea is, however, natural, for some knowledge of the elements of harmony must be acquired before the study of counterpoint is begun; moreover, it was for a long time usual to teach harmony first. Discussing programme-music, which in recent times "has become a cult," our author tells us that Beethoven, though he always worked to a picture, "never said what that picture was." The "never" is, indeed, modified in the following sentence, in which we are informed that "he did tell once or twice," but the 'Rondo on the Lost Penny' was a "joke," and the 'Battle' Symphony a "failure." Granted, but what of 'Les Adieux' Sonata and the 'Thanksgiving' movement in the A minor Quartet, Op. 132? Our author says:—

"The forefathers of the present programme-music are not the classical masters such as Haydn and Beethoven, but such now-forgotten scribes as Steibelt ('Admiral Duncan's Victory'), Kotzwari ('The Battle of Prague'), and, *mirabile dictu*, Dussek ('The Sufferings of the Queen of France'). From this somewhat obscure stock descended the first notable men who sowed in this debatable ground, Berlioz and Liszt."

Haydn constantly worked to a picture, and sometimes revealed it. As for the "now-forgotten scribes," we cannot believe that at any rate the first two exercised any

influence whatever over Liszt. The Dussek piece, by the way, is on a much higher level as regards the picture.

Again, on the subject of new forms, we read that "such modifications grow and are not made," and that to have any value at all, they "must in their nature be children of their fathers." That opinion we heartily endorse, and believe that Beethoven's Pianoforte Sonata, Op. 110, and Schubert's Pianoforte Fantasia in c were two most powerful influences which led to the form and character of the Symphonic Poem. Once more, Sir Charles declares that

"sundry composers played with the fascinating siren [realism], such as Spohr, Mendelssohn, Schumann, Sterndale Bennett, but they none of them allowed reason to do more than peep in on rare occasions."

A far greater composer than any one of these four could have been named—Bach, who allowed realism constantly to peep in, even at solemn moments in his 'Matthew' Passion.

We have dwelt briefly on a few statements which seemed to invite discussion; but should add that the general contents of the book are of high value and interest. Specially noteworthy are the remarks on the whole tone scale, the art of inventing melodies, and "moments of climax."

*My Musical Pilgrimage: an Unconventional Survey of Music and Musicians.* By Harry Burgess. (Simpkin & Marshall.)—"My Musical Pilgrimage" is very light reading. Mr. Burgess is, and rightly, a great admirer of Handel, but we cannot agree with him that the composer's genius is as powerful in its appeal to-day as ever; the form and phraseology of his music savour too much of the past. The appeal to-day of 'The Messiah' is due to its association with charity more than to the music itself. Our author believes neither in State nor municipal aid in establishing opera, but in an opera-loving public. Either of these aids, it seems to us, is just what is needed to foster such a public. In chap. x. the specimens given of musicians' humour are not very fresh. 'In Praise of the Gramophone' would not have been a bad title for the book, as readers will discover for themselves.

## Musical Gossip.

Two concerts will be given in support of the Grove and Manns Memorial at Leighton House, on December 5th and 12th. Madame Marchesi will appear at the first, assisted by Mr. Lionel Tertis and Mr. Hamilton Harty.

THE well-known music critic Arthur Smolian died of apoplexy at Leipzig last Sunday week, in his 54th year.

A FAIRY PLAY in three acts, entitled 'The Golden Land of Fairy Tales'—libretto by Franz Gaul and M. Schurz, music by Heinrich Berté—will be produced early in December at the Aldwych Theatre, under the management of Mr. Albert Archdeacon, and the conductorship of Mr. Emil Kreuz. Many children will take part in the play.

THE fourth season of the Société des Concerts Français opens at Bechstein Hall on the 28th inst., when the programme will include works by Amédée and Maurice Reuchsel, also songs by the late Charles Bordes. The second programme (January 17th) will be devoted to music of the seventeenth and eighteenth centuries; the third

(March 29th) will include Franck's String Quartet, and songs by E. Chausson; while at the fourth (May 29th) Debussy and Roger Ducasse will be represented.

MESSRS. MACMILLAN will publish shortly 'Music and Nationalism,' by Mr. Cecil Forsyth. The book is a serious attempt to solve some of the most difficult problems of the history of music in England, and in particular of opera. Mr. Forsyth is a firm believer in the capacity of the English race (and the English language) to produce a national school of opera.

MESSRS. BARNICOTT & PEARCE of Taunton have in the press 'English Folk-Carols,' collected by Mr. Cecil J. Sharp, with piano-forte accompaniment, introduction, and notes. The editor has gathered in six counties his twenty-one examples, two of which have already appeared in his 'Folk-Songs from Somerset.'

THE editors of the correspondence of Joseph Joachim, which will shortly be published, are Herr Johannes Joachim, his son, and Herr Andreas Moser, who wrote his biography.

#### PERFORMANCES NEXT WEEK.

|                            |  |
|----------------------------|--|
| SUN.                       | Concert, 3, Royal Albert Hall.   |
| —                          | Sunday Concert Society, 3.30, Queen's Hall.  |
| —                          | Sunday League Concert, 7, Queen's Hall.  |
| —                          | Concert, London Opera-House, 7.30.   |
| MON.—SAT. (except Friday). | Royal Opera, Covent Garden.  |
| MON., WED., FRI., SAT.     | London Opera-House. (Matinee, also on Saturday.)   |
| MON.                       | St. Petersburg String Quartet, 3, Bechstein Hall.  |
| —                          | London Symphony Orchestra, 8.30, Queen's Hall.   |
| TUES.                      | — 'The Water Carrier' (R.C.M.), 3, His Majesty's Theatre.                                      |
| —                          | Beno Moiseiwitch's Pianoforte Recital, 3.15, Bechstein Hall.                                   |
| —                          | Mr. J. Campbell-McInnes's Vocal Recital, 8.15, Bechstein Hall.                                 |
| WED.                       | Classical Concert Society, 3, Bechstein Hall.  |
| —                          | Miss Adela Hauston and Miss Muriel Pickupp's Pianoforte and Violin Recital, 3.15, Eolian Hall. |
| —                          | Wessex String Quartet, 8.15, Bechstein Hall.   |
| —                          | Marian Jay's Violin Recital, 8.30, Eolian Hall.  |
| THURS.                     | — Yolanda Mero, Pianoforte Recital, 3.30, Steinway Hall.                                       |
| —                          | Twelve o'clock Chamber Concert, Eolian Hall.   |
| —                          | Felix Salmond's Cello Recital, 3, Eolian Hall.   |
| —                          | Madame Carreno's Pianoforte Recital, 8.15, Queen's Hall.                                       |
| —                          | Philharmonic Society, 8, Queen's Hall.   |
| FRI.                       | — Mr. Charles W. Clark's Song Recital, 8.30, Eolian Hall.                                      |
| —                          | Mr. Frederick Dawson's Pianoforte Recital, 3, Steinway Hall.                                   |
| —                          | St. Petersburg String Quartet, 8, Bechstein Hall.  |
| SAT.                       | — Miss Elizabeth Munthe-Kass's Vocal Recital, 8.30, Eolian Hall.                               |
| —                          | Ballad Concert, 2.30, Queen's Hall.  |
| —                          | Eleanor Gerhardt's Vocal Recital, 3, Bechstein Hall.   |
| —                          | Ancient Dances and Music, 3 and 5, University College.   |

### Dramatic Gossip.

In the Corn Exchange, Dorchester, on Wednesday night last, the Dorchester Debating and Dramatic Society performed 'The Three Wayfarers,' Mr. Hardy's dramatic version of the finest of the stories in 'Wessex Tales.' The acting was good; especially that of Mr. W. H. Jameson as the hangman. The emphasis in the play falls somewhat differently from that in the story; in the latter the wild weather and the loneliness of the downs are most vividly realized; in the play the jollity of the christening party stands out more strongly.

The second play performed was Mr. A. H. Evans's adaptation of 'The Distracted Preacher,' another of the 'Wessex Tales.' Here there were considerable alterations, and, though the dialogue was filled in with a passage from 'The Dynasts,' the play lacked a good deal of the quality of the story. It was, however, both well acted and well received.

LAST Thursday week Mr. Bernard Shaw gave a lecture at The Times Book Club on 'The New Drama.' He traced its beginning to the first performance of Ibsen in London in 1889. The New Drama differed from the old in being a criticism, or an indictment, not of particular abuses, but of a whole civilization. Its technical novelty consisted in making the discussion of the fundamental relations in human life run concurrently with the action. The future

of the drama depended on the development of this, the drama of ideas, a development which would be found possible, on any adequate scale, only through the creation of an endowed theatre.

MR. ISRAEL ZANGWILL writes:—

"While thanking your critic for his flattering notice of my play 'The War God' at His Majesty's Theatre, may I say that his objection to my Iron Chancellor's adoption of the badge of Peace is not only sound, but does not appear in my text, and it was owing to an oversight due to my fatigue that it was introduced into the stage business? No blame, of course, attaches to anybody else."

At the beginning of the new year Miss Lillah McCarthy will move to the Kingsway Theatre, transferring thither the plays now being acted at the Little Theatre. Miss McCarthy proposes to include among her future productions new plays by Mr. Galsworthy, Mr. Arnold Bennett, and Mr. Maurice Baring, as well as a new translation from Euripides by Prof. Gilbert Murray.

TO CORRESPONDENTS.—R. W.—E. B.—F. A. G.—W. H. H.—H. K. H.—S. B.—D. C.—T. O.—H. W.—J. C. H.—Received.

B. H.—See notice above.

P. K. (India).—Not suitable for us.

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#### INDEX TO ADVERTISERS.

|                                   | PAGE.    |
|-----------------------------------|----------|
| ARNOLD .. .. .                    | 639      |
| AUTHORS' AGENTS .. .. .           | 610      |
| BELL & SONS .. .. .               | 638      |
| BERNAU .. .. .                    | 614      |
| BLACK .. .. .                     | 642      |
| CATALOGUES .. .. .                | 610      |
| COLUMBIA UNIVERSITY PRESS .. .. . | 640      |
| CONSTABLE & Co. .. .. .           | 611      |
| DUCKWORTH & Co. .. .. .           | 644      |
| EDUCATIONAL .. .. .               | 609      |
| EXHIBITIONS .. .. .               | 609      |
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| HEINEMANN .. .. .                 | 612      |
| HUMPHREYS .. .. .                 | 613      |
| LECTURES .. .. .                  | 609      |
| LONG .. .. .                      | 642      |
| LONGMANS & Co. .. .. .            | 610, 616 |
| MACLEHOSE .. .. .                 | 614      |
| MACMILLAN & Co. .. .. .           | 612, 616 |
| MAGAZINES, &c. .. .. .            | 611      |
| MISCELLANEOUS .. .. .             | 609      |
| OXFORD UNIVERSITY PRESS .. .. .   | 615      |
| PRINTERS .. .. .                  | 610      |
| PROVIDENT INSTITUTIONS .. .. .    | 609      |
| SALES BY AUCTION .. .. .          | 610      |
| SANDS & Co. .. .. .               | 642      |
| SHIPPING .. .. .                  | 642      |
| SITUATIONS VACANT .. .. .         | 609      |
| SITUATIONS WANTED .. .. .         | 609      |
| TYPE-WRITERS, &c. .. .. .         | 610      |
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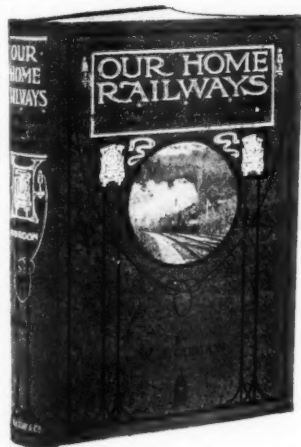
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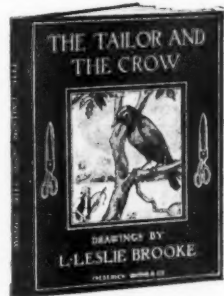
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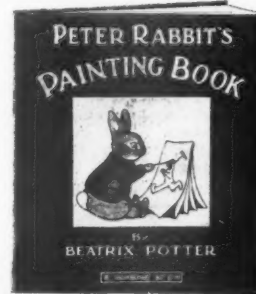
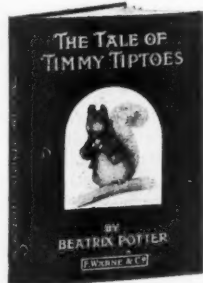
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